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Stamped Edition, 4d.

UNIVERSITY COLLEGE, LONDON. TUESDAY EVENING LECTURES.

The last Lecture of the present Series will be delivered on June 8th, by E. B. TYLOR, Esq. Subject—The Spiritualistic Philosophy of the Lower Races of Mankind.

The Tickets will admit either Ladies or Gentlemen, and may be obtained at the Office of the College, price 2s. 6d. each.

The proceeds will be paid over to the Fund now being raised for erecting the South Wing of the College.

JOHN ROBSON, B.A., Secretary to the Council.

UNIVERSITY OF LONDON.—NOTICE IS

HEREBY GIVEN, that the next HALF-YEARLY EXAMINATION for MATRICULATION in this University will commence on MONDAY, the 29th of June, 1869. In addition to the Metropolitan Examination, Provincial Examinations will be held at Owens College, Manchester; Queen's College, Liverpool; Stonyhurst College; St. Catherine's College, and St. Peter's College, Birmingham; and St. Patrick's College, Carlow.

Every Candidate is required to transmit his Certificate of Age to the Registrar (7, Savile-row, London, W.) at least fourteen days before the commencement of the Examination.

Candidates who pass the Matriculation Examination are entitled to proceed to the Degrees conferred by the University in Arts, Law, Science, and Medicine. This Examination is accepted (1) by the Council of Military Education in lieu of the Entrance Examination otherwise imposed on Candidates for admission to the Royal Military College at Sandhurst; and (2) by the College of Surgeons in lieu of the Preliminary Examination otherwise imposed on Candidates for its Fellowship. It is also among those Examinations of which some one must be passed (1) by every Medical Student on commencing his professional studies; and (2) by every person entering upon Articles of Clerkship to an Attorney or Solicitor, and is also one of the First Division being entitled to exemption from one year's service.

WILLIAM B. CARPENTER, M.D., Registrar.

May 28, 1869.

ROYAL MANCHESTER INSTITUTION. EXHIBITION OF MODERN PICTURES AND OTHER WORKS OF ART.

Intending Contributors are informed that the EXHIBITION of Modern Pictures in Oil and Water-Colours, Specimens of Sculpture and Carving, and Designs in the Arts, will be open as soon as practicable after the closing of the Royal Academy, and that all Works of Art must be sent so as to arrive not later than the 14th of August.

Pictures, &c., from London, will be forwarded by Messrs. J. Green & Co., 14, Charles-street, Middlesex Hospital, if delivered to them before the 2nd of August, by Artists who have received the Invitation Circular; from other places, Artists who have also received such Circular are requested to send them by the most convenient and least expensive conveyance. Works sent by other parties must be carriage paid.

Contributions to this Exhibition will not be confined to Artists alone, but will be extended to the admission of Works from private individuals and from dealers.

The Council offer a Prize of Fifty Guineas to the Artist of the best Picture exhibited during the whole period of the Exhibition, provided it has been painted within two years; but they reserve the power of withholding the Prize should there be no Work of sufficient merit in the Collection. Pictures lent by private individuals for Exhibition during a shorter period will not enter into competition for the Prize.

HENRY M. ORMEROD, Hon. Sec.

Royal Manchester Institution, June, 1869.

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For particulars, apply to Rev. T. F. FENN, Trent College, near Nottingham.

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NOTICE.—The ANNUAL GENERAL

MEETING of the Members of the ARUNDEL SOCIETY will take place at 24, OLD BOND-STREET, W., on MONDAY, the 14th of June, at Half-past Two o'clock.

F. W. MAYNARD, Secretary.

VICTORIA INSTITUTE, 9, Conduit-street,

W.—Paper to be read on MONDAY, June 7, 1869, at Eight P.M.: 'Analysis of Human Responsibility.' Third and Concluding Part, by Rev. Prebendary IRONS, D.D.—Admission by Ticket or by Address Card.

THE MOVEMENT-CURE INSTITUTIONS,

for the Treatment of Paralysis, Spinal, and other Deformities, Injuries after Accidents, some Chest, Abdominal and Nervous Complaints, at 164, OLD CAVENDISH-STREET, LONDON, and 25, GLOUCESTER-PLACE, BRISTOL, are conducted by a Registered Physician and a Registered Surgeon. With the Movements, all other Hygienic, Medicinal and Surgical Means suitable to every case are used. For a List of Works on the Movement-Cure, apply to the Institutions.

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AN UNDERGRADUATE of CAMBRIDGE,

holding a College Scholarship, will be glad to meet with a Situation as TUTOR for the long Vacation. Would prefer to Travel.—Address H. C. L., Union Society, Cambridge.

A GERMAN LADY, of long experience in

TUITION, and who has resided for some years both in Paris and England, seeks a PARTNERSHIP in a First-class Establishment for Young Ladies.—Address M. O., Post-office, Ewell, near Dover.

TO NOBLEMEN and GENTLEMEN having

or forming PICTURE GALLERIES.—A Gentleman desires to DISPOSE of a CHEF-D'ŒUVRE by BACKHUYSEN: magnificent Gallery Picture in preservation.—Address, by letter only, Mr. F. A. PHILIPS, 3, Colindale-terrace, Queen's-road, Peckham, S.—Dealers need not apply.

SKETCHES, by the late Rev. J. L. PETIT,

now ON VIEW at the Architectural Exhibition, 9, Conduit-street, Regent-street.

Admission, on Tuesdays and three following days, One Shilling. Mondays and Saturdays, Free.

Tuesday Evenings, from 6 till 9, Sixpence.

ROBERT W. EDIS, } Hon. Secs.
ROWLAND PLUMBE, }

MIDDLE CHRISTINE NILSSON'S MORN-

ING CONCERT, 7th of JUNE, St. James's Hall, commencing at half-past Two.

MIDDLE CHRISTINE NILSSON'S CON-

CERT, 7th of JUNE.—Mr. SIMS REEVES will sing 'In Native Worth' ('Creation'); 'The Requital' (Blumenthal, accompanied by the Composer); and Duo, 'Ah! Morir' ('Ernani'), with Middle Nilsson.—Tickets at CRAMER & Co.'s, 201, Regent-street, and 43, Moorgate-street, E.C.

MIDDLE CHRISTINE NILSSON'S CON-

CERT, 7th of JUNE.—Mr. SANTLEY will sing 'Rolling in Foaming Billows,' 'Now Heaven in fullest Glory' ('Creation') and 'The Owl' (Pinault).—Tickets at CRAMER & Co.'s, 201, Regent-street, and 43, Moorgate-street, E.C.

MIDDLE CHRISTINE NILSSON'S CON-

CERT, 7th of JUNE.—Mr. JAMES M. WEHLI will play 'Fantasia on Airs from Faust' (Wehli).—Tickets at CRAMER & Co.'s, 201, Regent-street, and 43, Moorgate-street, E.C.

MIDDLE CHRISTINE NILSSON'S CON-

CERT, 7th of JUNE.—Mr. HENRY LESLIE'S CHOIR will sing Part-Songs, 'In this hour of softened Splendour' (Pinault), and Hunting Song, 'Rise, Sleep no more' (Benedict).—Tickets at CRAMER & Co.'s, 201, Regent-street, and 43, Moorgate-street, E.C.

MIDDLE CHRISTINE NILSSON'S CON-

CERT, 7th of JUNE.—M. A. DE VROYE will play Flute Solo, 'Airs Valaisans' (Doppel).—Tickets at CRAMER & Co.'s, 201, Regent-street, and 43, Moorgate-street, E.C.

MIDDLE CHRISTINE NILSSON'S CON-

CERT, 7th of JUNE.—Middle CHRISTINE NILSSON will sing for the first time 'The Marvellous Work,' 'With Verdure Glad,' 'On Mighty Fens' ('Creation'); Scena, 'Spargi d'Amor' (Paganini); 'Lucia'; Swedish Song, 'När Jag Rief Sjuttioår'; and English Ballad, 'Why do I Weep for Thee?' (Vincent Wallace).—Tickets at CRAMER & Co.'s, 201, Regent-street, and 43, Moorgate-street, E.C.

MISS GLYN (Mrs. E. S. DALLAS) announces

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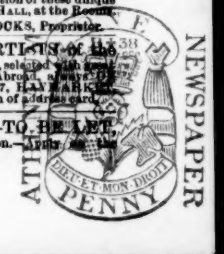
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On view the day before and morning of Sale, and Catalogues had.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice, that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, June 9, at 1 o'clock precisely, the Select LIBRARY, chiefly of English Literature, of STEPHEN SHELDON, Jun., Esq., comprising Dibdin's Bibliographical Works—Mrs. Jameson's Works on the Fine Arts—Ruskin's Modern Painters, Seven Lamps of Architecture, and Stones of Venice, 9 vols.—Shaw's Dresses and Decorations of the Middle Ages, 3 vols.—Billings's Antiquities of Scotland and Durham, 5 vols.—Britton's Architectural and Cathedral Antiquities, 10 vols.—large paper—Chesterman Society's Publications, 7 vols.—Chronicles of England, France, &c. 32 vols.—Lavater's Essays on Physiognomy, 5 vols.—Longman's Illustrated Edition of the New Testament, large paper—Turner's Views in England and Wales—Punch's Magazine—Oxford's Catalogue, and St. Paul's Cathedral, 9 vols.—large paper, illustrated with 400 Engravings—Homer, translated by Chapman—Lodge's Portraits of Illustrious Personages, 4 vols.—Morsby's History of England, published (with rare exceptions) only in 'Once a Week'; the whole being extremely suitable for reproduction in a variety of ways.

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LONDON, SATURDAY, JUNE 5, 1869.

LITERATURE

Walter Savage Landor: a Biography. By John Forster. 2 vols. (Chapman & Hall.)

Eleven hundred pages make a pretty large canvas on which to paint the cartoon of a life. Landor was not a man of the highest class, though his rank in literature was higher than a careless reader, judging by the popular indifference to his works in either prose or verse, might deem. He was equal to Southey, about whom a bigger book was printed some years ago. But that bigger book is dead and gone. There is not much to tell of Landor; and what there is to say, though striking in form, has little variety and still less colour. A small volume might have been pleasantly filled with personal manners and domestic story. More than this the record will not bear.

The conclusion to be drawn from this book is, that Landor was a failure, not in detail only, but in mass; that he failed, as it were, through the laws of his own being, by the action of a temper radically unsocial, and the violence of an intellect radically unsound.

When the book is read and the boards are closed, the main impression left on the mind is this,—That Landor was a man with whom it was impossible to live. What was said of Byron in respect to women would seem to have been true of Landor in respect to men: he *must* fall out with them. Men who were divided from him by seas and alps had a chance of being his friends; no others. From first to last, he displayed a pride, a pretence, an insensibility, which were almost beyond example in men whose talents are devoted to the arts.

Here are the facts, in their briefest form.

He claimed a pedigree to which he had no right. He made his father wretched, and left his mother to pine and die alone. He was a dull fellow, who could hardly be taught the commonest things—such as ciphering and dancing—at an age when other lads pick them up. At home he was idle, saucy, headstrong. Trouble went with him to school and college. He was expelled from Rugby; he was expelled from Oxford. No attempt is made to reduce the odium of his conduct on these occasions; for explanation is difficult and exculpation impossible. In the first case, he had to leave Rugby on account of a row with the head master about a Latin verse; and in the second case, he had to quit Oxford on account of firing a loaded gun at the window of a fellow collegian. He disliked the gentleman for his Tory views. Questioned about that gun, he told a wilful lie, as he had afterwards to confess with burning shame. When he passed from school into society, his vanity led him to believe that women were in love with him who no more cared for him than for a barber's block. He was so completely careless and forgetful of the truth as truth, that his friendly painter has to explain that his word is *never* to be taken in things which concern himself, unless it is backed by evidence of a safer sort. After quarrelling with his tutors and his fellow students, he quarrelled finally with his father, insulted the guests in his mother's house, and left his home in a rage which seems never to have passed away. To his parents, his bearing was that of a savage. He fled from his home and from society, because people would not endure his brutal ways. In truth, he rather affected the style of a beast in his dress and voice. No one could please him better than by saying that he was like a lion; that his hair was a mane; that his shout was a roar. In his

laughter, which was a thing to fear, he took pains to imitate the growl and snap of the king of beasts. To his father's grief, he roared in season and out of season. That Landor was a republican in politics is not to be urged against him; Milton and Sydney were republicans; but his father was a Tory, to whom he knew that republican doctrine was worse than heresy; and in the domestic circle he took care to clothe his political views in language which would have been intolerable from the lips of any gentleman in any place. Before his father's Tory guests, he expressed his wish "that the French would invade England, and assist us in hanging George the Third between two such thieves as the Archbishops of Canterbury and York." On this occasion his mother boxed his ears; but the young savage rose upon her with a fierce shout—"I'd advise you, mother, not to try that sort of thing again!" She never afterwards dared to correct his manners and to soothe his rage. When 'Gebir' came out, and failed, he penned a bitter personal attack on more than one writer, in the hope of hitting a contemptuous reviewer of his work. Mr. Forster describes his conduct on that occasion as "coarsely wrong."

He praised 'Kehama,' while Southey puffed 'Gebir.' In the long list of foolish letters from poet to poet, there is nothing more fulsome, and indeed foolish, than the mutual admiration of these two men. Ca' me, ca' thee! He wrote verses, Byron said, which "vie with Martial or Catullus in obscenity." He despised Spenser; he admired Charron; he declared that his own prose writings were among the best that had ever appeared in print. The French were by turns the objects of his warmest praise and his wildest denunciation. On the Spaniards rising against the French; he went to Spain, proposing to pay a regiment of patriots and to fight as a soldier in the ranks. But he had a deadly quarrel on his hands in a month; and at the end of a second month he had left the insurgent country in disgust. He married a young lady for whom he hardly cared; chiefly, it would seem, to spite his friends and surprise the world. He took his wife to Jersey, and then ran away from her. After a quick reconciliation he carried her to Italy, where he quarrelled with everybody in turn, and of course with his wife. He told official persons they were fools, and even threatened them with his cane. He knocked the hat off his landlord's head, and kicked this landlord, a poor old Marquis, out of his own house. Leaving his children and their mother in Florence, he came back to England; settled in Bath, which his wife hated, and lived there as a bachelor for many years, until a scandalous accusation and a public trial compelled him to quit his country for ever.

All these facts make up an ugly picture; and all these facts are undeniably true.

But are they the whole of Landor? No; ten times no. If they were half, eleven pages would have been enough for all that was worth recording of such a man. The "grim cognomen" would have had no interest for a generation which has business of its own, and which has happily forgotten those wars of the frogs and mice which Southey—poor fellow!—supposed would be the intellectual wonder of all coming ages. But Landor was something more than a naughty boy and an ungovernable man. He was a ripe scholar, a close thinker, a powerful artist. In literature he held, and holds, a place apart. Even the high value which he set upon his 'Imaginary Conversations' is hardly too high for their extraordinary merit. For strength, lucidity and sculpturesqueness,

no prose in the English language comes abreast of them. Let any man with a fine sense of art in words compare ten pages of Landor and Macaulay at their best. Landor is gold and marble, where Macaulay is tinfoil and mosaic. Apart from this prime excellence, Landor had genius, courage, nobleness; each on a grand scale and of the highest kind. The faults which every eye could see in him were balanced by splendid merits, though these were often of the sort to which common eyes are blind. A nature prodigal and generous, a temper warm, confiding and unselfish, could not be denied him; and men with any subtlety of insight could not fail to see that his vices were but virtues gone astray—the virtues of that antique world of Pagan gods and Pagan heroes, in which, for good and ill, he was content to live.

Nor is it clear that Landor's rush of leonine wrath was anything more than a phrensy used for the sake of Art. The exaggeration is often so gross as to have the effect of high comedy; and we are constantly tickled by the thought that much of what makes us laugh was merely meant for sport. In no other way can we explain the hectoring tone, the lordly air and the boastful words so frequently assumed. If Landor could be taken as meaning what he said, he would be regarded as the greatest bully and ruffian that ever lived. Such is not the way in which Lawrence Boythorn—openly meant for Savage Landor—is shown to the reader of 'Bleak House.' That explosive gentleman is a comic character, with a certain consciousness of his amusing side. When Boythorn bellows—"We have been misdirected, Jarndyce, by a most abandoned ruffian, who told us to take the turning to the right instead of to the left. He is the most intolerable scoundrel on the face of the earth.... I could have that fellow shot without the least remorse"—we all begin to laugh. Now these were Landor's phrases. When the smallest pebble broke the flow of his discourse, he would dash off into such grotesque denunciation as to defy anybody to keep his face. "That fellow," he one day roared to the writer of these lines, then sitting in the garden of his Tuscan villa, "was the greatest rascal that ever lived, and his father before him was, next to him, the greatest rascal that ever lived." He owed the man no grudge, and his exceeding violence was but a form of his tempestuous humour. Many odd passages of his life may be fairly read, we think, in the light of this suggestion. Landor no more meant to hang the Archbishop of Canterbury than Boythorn wished to throttle the Master in Chancery. In both cases, the very small canary might have been eating "out of his hand." It is true that Landor hated George the Third, whom he sent (poetically) to another place than that which Southey had prepared for the poor old King; but he had no actual wish to see the Most Reverend Dr. Moore and the Most Reverend Dr. Markham strung up by the French. The saucy speech which so vexed his father, and which got him a box on the ear from his mother, was only Boythorn's way.

In like manner, his affair with Stuart, at Corunna, was such a perfect craze that, in a man of his intellectual reach, it is absolutely unintelligible except as a piece of humour; mad humour if you like; but humour of some sort,—not the grave insanity which it would be if his words were taken in their literal sense. Stuart and Landor were before the Junta, in the old palace of Corunna. The room was thronged with people; fifty voices were in uproar; and many points were being

discussed at once. Stuart was answering as to this and that; among other things, as to a Spaniard, who had been arrested by the Junta on suspicion of being a conspirator, and perhaps a spy. He was a poor creature, not worth the trouble of watching and feeding. "*Il est fou*," said Stuart, "*il n'a pas de l'argent*." Lander caught these words, and though he said nothing at the time to Stuart, he afterwards swore that Stuart had spoken them of himself! The charge was inconceivably absurd. Why should Stuart defame him to the Spaniard? They were engaged in the same cause, and each could help the other to serve it well. How could Stuart describe him as an idiot without money? He had spoken of Lander as a man of genius, and he knew that Lander had given 10,000 reals to the patriotic fund. Yet Bothynron raved and roared; talking, in a vein which Bobadil would have envied, of what he had not done, but would sometime do, for the satisfaction of his honour! Farce has few things richer than the words in which he describes the affair to Vaughan, who was not only Stuart's *attaché*, but his dearest friend. Stuart's words, writes Lander, "were spoken in that half-formed and that half-stifled voice which deep malignity is apt to utter, but has not power to modulate or manage. He would not dare to use such language openly; and on his return to England, whenever he gives me the opportunity, I will teach him that if any one speaks of me, his tone must be lower, or his remarks must be more true." Headed to Vaughan, "You, who remember me in my earliest years, remember that I was distinguished—was it either as a liar or a fool? Inform him if ever I broke my word, or ever endured an insult." But the height of absurdity is not yet reached. Here it is: Pelion upon Ossa, Don Armado upon Captain Bobadil:—"No action is recorded more heroic than that of Louis the Fourteenth towards the Duc de Lausun. When the King received a gross and grievous insult from his subject, he rose, threw his cane out of the window, and made this calm reply: 'I should be sorry to have caned a duke and peer of France.' Vaughan, I should be sorry to have *done* what I may not be sorry to *do*."

We can imagine Lander crackling as he wrote these words with his lion's laughter; but not more merrily than Vaughan and Stuart must have laughed on reading them.

Not less rich in fun is the scene at Como, as it appears in Lander's description. If one could hear the Royal De-legate's side of the story the affair might wear another look. "A scoundrel," says Lander, "one Monti," wrote a sonnet against England. Lander answered it in Latin verse, which he tried to get printed in Como, together with five other pieces; but the public Censor refused his warrant, on the ground that the six pieces were all libellous. Lander, who "attributed his proceeding to ignorance," wrote to Count Strasoldo, Chief of the Council, who sent his letter to the local Royal Delegate, who, in turn, asked Lander to call and see him. Lander went; and here is the grotesque account of what occurred in that public office by the lovely lake. "He began to read a letter from Count Strasoldo, in which this fellow expressed his surprise that I should use *injurious* expressions towards the royal censor, a person immediately acting under government. He then closed the letter, and thought it requisite to make a comment upon it. He was astonished that I should write an *insolent* letter. I stopped him quietly, and said, 'Sir, the word *insolent* is never applied to a gentleman. If you had known the laws of honour or propriety you would not have used it; and if you had dared to utter it in any other place you would have received a

bella bastonata.' At this he sprang from his chair and rang the bell. He called the guards and all the officers of the police, who live under the same roof during the daytime. With these reinforcements he pursued, 'Prepare instantly to conduct this gentleman to Milan. Sir, unless you immediately retract your words, you answer to government.' I replied, 'I never retract any word of mine; but I tell you in presence of all these persons that before I leave this room you shall retract yours.' He then pretended that he said *rather* insolent; that insolent meant disrespectful or violent; that if I had understood the language I should not have animated on the expression; that he expressed the sentiments of Count Strasoldo. I replied, 'I care not a *quattrino* what are the sentiments of Count Strasoldo; but he would not dare, and you may tell him that he would not dare, from me, to use any such expression towards his equal. There is not one among the guards you have called in who would endure it. As for your sending me to Milan under arrest, do it, if you are not afraid of exposing yourself still more than you have done.' He then began talking of his honour, that he had been in the service, that the threat of a caning was not to be borne, and that if it was not for his high office he would settle the business with his sword in the square. I laughed in his face; and the rascal had the baseness to offer his hand in token of reconciliation, and to tell me what a friend he had always been of the English." This all but reaches the humorous grossness of his scene with Stuart.

These bursts of pride and wrath, though they tickle our fancies now into pleasant laughter, were but too frequently the cause of whimsical distress to the man whose forms of expression went so far beyond his actual thought. Lander put no curb on his tongue. He never spoke "by the card." He rattled on like a child, saying what came into his head—a very big head—without a care as to the way in which folk would construe his speech; though he flew into rage and riot of expostulation when his hearer represented him as thinking what he had said. A ludicrous example of this rage occurred in Emerson's account of a conversation held with Lander at Fiesole. They talked of Art; and Emerson reported that Lander preferred John of Bologna to Michael Angelo. Lander certainly said so; but when he saw his own words in print he roared and bellowed like a bitten cub. The truth was, that on the day of Emerson's visit, he had been quarrelling with an Italian neighbour, who boasted of the great sculptor's name and blood; and those who knew Lander will be sure that under the sway of such passion as he threw into his quarrels he would talk of Michael Angelo as the most pretentious of artists and the most despicable of men. Emerson thought the opinion characteristic; what was truly characteristic of Lander was the expression of an opinion which was not his own. The American writer who had come over to Europe mainly to see with his own eyes four men whose books he loved—Lander being one of the four—was quaintly puzzled and amused to find that after all his idol denied the force of words which he could not dispute having used.

Turning over a file of letters from Lander (which his biographer has not seen), we are struck no less by their good sense than by their powerful phrase. That Lander was sometimes mad—in the high sense of words—we have no doubt. That he was conscious of this madness, we have also no doubt. He wrote so well, and so constantly at his best, that when he appears to be silly, it is more likely that he is joking than that he is weak. His writing is, indeed,

so good that we should hardly expect to find a scrap from his pen in which a quick eye would not see some strength and beauty. From the brief notes now lying on our desk we shall quote two or three specimens. The first passage is on

LORD BACON.

"Few have spent more time over his writings than I have, and nobody can have estimated him more highly as a philosopher. In intellect, I always thought him next to Shakspeare, great as a philosopher, as a poet, and incomparably the most universal genius that ever existed. I only wish that Bacon had patronized him. Perhaps he thought him no better poet (if, indeed, he knew him at all in that capacity) than such people as Jonson and his fellows, all of whose works are scarcely worth a single scene in Shakspeare, setting apart a dozen or twenty of the best. However, Lord Bacon was not what Pope, and men inferior to Pope—such as Macaulay and Hallam—have represented him."

The next is on

NICE AND SAVOY.

"I place at your discretion some verses on the death of Arndt, the most illustrious defender of Germany. What would this patriot have thought of the proposal to annex Savoy, and even Nice, to France? In other words, to surrender Switzerland and Italy under the connivance of foreign powers! Is not France powerful enough, formidable enough, safe enough, already? Will she be permitted the mischievous and childish pastime of squaring with her scissors her broad territory by snipping off the edges and corners of another? Never will Europe be permanently at peace until Italy is independent and united."

While Mr. Forster has done his work well, he has omitted many things of interest to his tale. Some of Lander's friends are wholly left out of a life in which they had their part: for example, Sir Roderick Murchison, to whom the poet wrote an epistle which is full of original and curious matter. This epistle is now before us, in Lander's own hand. We need not give the whole; but two or three passages will prove the biographical interest, if not the poetic worth of this epistle:—

But sixteen paces from my century,
If years are paces, on the steep descent
I stand, and look behind: what see I there
Through the dim mist? A friend, a friend I see,
If the most ignorant of mortal men
In every science dare to call him so
Whom every science raises above all.

Murchison! thou art he.
Upon the bank
Of Loire thou camest to me, led by Hare,
The witty and warm-hearted, passing thro'
That shady garden whose broad tower ascends
From chamber over chamber; there I dwelt,
The flowers my guests, the birds my pensioners,
Books my companions, and but few beside.

Here, as we see, are a dozen touches of true biographic value. In the two volumes nothing is told about his life in Tours, except in the most general terms; nothing about the house in which the English poet dwelt; nothing of the visit of Hare and Murchison; nothing of the broad tower and the shady garden; nothing of the flowers and birds.

What follows is of deeper interest still, supplying a string of unknown facts:—

After two years the world's devastator
Was driven forth, yet only to return
And stamp again upon a fallen race.
Back to old England flew my countrymen:
Even brave Bentham, whose inventive skill
Baffled at Chassme and submerged the fleet
Of Ottoman, urged me to fly with him
Ere the distracted enemy arrived.
I wrote to Carnot: "I am here at Tours
And will remain." He prais'd my confidence
In the French honour; it was placed in his.
No house but mine was left unoccupied
In the whole city by the routed troops.

In the two volumes we have nothing of Bentham (another of the suppressed friends) and his urgent counsels; nothing of the letter to Carnot, and the Minister's reply; nothing

of the great compliment paid to Landor by the French troops.

In like manner, Mr. Forster is barren of detail as to Southey's visit to Landor at Como. In the Epistle the whole scene is brightly sketched. We see in Southey the sorrowing guest; we go out with the two poets in their walk along the lake; we listen to their speech, and take part, as it were, in their comparisons and delights:—

'Twas time, ere winter came, to cross the Alps;
Como invited me; nor long ere came
Southey, a sorrowing guest, who lately lost
His only boy. We walkt aside the lake,
And mounted to the level downs above.
And, if we thought of Skiddaw, named it not.
I pointed out Bellagio, of earth's gems
The brightest. "If in England have as bright,"
Said he. "What sweet illusions will arise
In other countries when our lies behind!
He thought of Derwentwater, thought of home.

Then comes the tender sense of all that made those walks and talks so sweet being gone. Southey is no more, Hare is no more, and Landor is alone!—

Gone is he now to join his son in bliss.
Innocent each alike: one longest spared
To show that all men have not lived in vain.
Gone too is Hare: afar from us lies he
In sad Palermo, where the most accurst
Cover his bones with brothers they have slain.

Then the verse goes back to Murchison, whose prediction that gold would be found in certain parts of Australia had been lately fulfilled. The value of these personal allusions is undoubtedly great.

The point of view from which Landor can be fairly judged is one not easily gained by men who live in their own age and whose hearts beat with the youngest passion of the world. Landor was not one of them. He cared nothing for their troubles, and not much, perhaps, for their sufferings. He paid no attention to their cries; he was indifferent to their gains and losses; he had no respect for their policy, their religions and their ethics. He was an Ancient. He was a Pagan. In the midst of what he thought a selfish and slavish society, he spoke with the voice and felt with the scorn of an old democratic chief. If fate had cast him into one of the old republics, he would have been at home; taking his place among the soldiers who served her in war, the orators who controlled her in peace. Roman in his pride, Greek in his culture, he would have fired the camp with his patriotic ardour and filled the forum with his personal brawls. It is possible that he might have saved—it is more likely that he would have ruined—the republic which he loved.

Fate threw him into other times and scenes, in which he could do no good and not much harm. His great powers spent themselves in some ignoble quarrels and in three or four volumes of imperishable prose, which nobody now reads. We venture to say imperishable volumes, even in the face of such present neglect; for we do not believe that the love of such prose as the author of the 'Imaginary Conversations' wrote can ever die out in men of the English race. Plato is said to have only a dozen readers; but those dozen readers are the intellectual rulers of mankind. Landor will never gain a wide hearing for his words; but, like Plato, he will be sure of an audience fit though few.

To such readers the facts of his mortal career will always have an interest; and in their behalf we should like to see these volumes reduced to a reasonable size,—a reduction which might be made by leaving out all the criticism, much of the quotation, and some of the correspondence.

Mopsa the Fairy. By Jean Ingelow. (Longmans & Co.)

ONE great secret of the charm of old Fairy tales is their brevity. We all wished them longer; just as we used to wish for more plum-cake, or to sit up longer when it was time for "tired eyelids" to close over tired eyes; but the desire was the form in which we expressed our intense content and satisfaction. We desired continuance; but as grown-up people knew, and good little children were told, "too much was bad for them," and so we could only submit and think how delightful it must be to be grown up, and to have as much as we pleased of everything! Alas and alas! it was childhood's alphabet of the lesson of life, that

All the world contains
Holds in perfection but a little moment.

And if the "moment" were prolonged the perfection would not be prolonged with it. In these days long fairy tales have come into fashion, and all of them are more or less the shadows of the moralities and metaphysics of this world. They are elaborated into finish, and they are haunted by the aspiration after consistency. To be sure Mrs. Hannah More declared consistency to be the best substitute for perfection; but it is not the quality that consorts with fairy tales; the dropped links, the missed notes which gave the graceful imaginative incompleteness to the old stories, are natural to the stage of growth, and cannot be imitated in after age—

Heard melodies are sweet, but those unheard are sweeter.
The unconscious changing shapes of cloud or
"vaporous mist" suggest the loveliest and grandest forms, but they are not "correct drawing." Those lines in 'The Ancient Mariner,'—

Full many shapes that shadows were
In crimson colour came,

are the essence of a fairy tale; but few there are who can make the fairy tale out of them. Fairy tales that are the delight of nurseries and a spell to grown-up people have been what the Hindoos would call "twice born"; indeed, many times born, for they have existed and expressed the imaginings of peoples and tongues and nations long since passed away, whose names and dwelling-places have become as much things of vague imaginings as the tales that have survived their existence. The fairy tales written in the present day are mechanical. They bear marks of being made; they have not grown out of the elements; they are not the utterances

Of soft sunshine, and the sound
Of old forests echoing round,
And the light and smell divine
Of all things that breathe and shine.

'Mopsa the Fairy' has some charming bits in it, bits that are worthy of real old fairy tales; but, alas, we see and feel the process of the invention, and its difficulty in the flagging of the story; there is also the ever-present consciousness of *intention* in all that is said and done; and there is the moral shadowing over all. The "stone people," the people who had been turned into deer for their selfishness; the black fairy, who tried to teach them to spin; the brown fairy, who gave them good advice; and the white fairy, who could only mourn over them; are all suggestive of excellent moralities, but they are not "the stuff that dreams are made of."

The first chapter is charming—how the little boy Jack, who must have been a very good little boy, got inside a hollow tree and found—a nest full of fairies! and how he was carried away among the clouds by a grand white albatross, is very good; and the fairy boat in the enchanted bay is good too; but the adventures become too detailed, and, above all, much too long. The country where the people go by

clock-work and are wound up regularly, and how, between whiles, they set all things right that have gone wrong on earth, are whimsical enough; and the episodes of the poor old cab-horse, who is sent there to grow young and happy again, and the beautiful, thorough-bred mare, Lady Betty, who had come to be cured of her dreadful fall in the cruel steeple-chase, when both her fore-legs had been broken, are very touching; but when it comes to the parrots and the bees, and the wicked old gipsy who deceived everybody, and lured even fairies and put them into enchanted cages, the story becomes confused and the reader becomes weary. Children are not capable of sustained attention; it is only educated and cultivated people who can keep up their interest in a long novel. The long chain of the Arabian Nights themselves are made up of innumerable strands and intertwining links. Hans Andersen is the only modern story-teller who has caught the trick and rhythm of fairy-land; and even he does not succeed best in the stories which are most elaborate. The parting of Jack from Fairy-land is the best part of the story, when Mopsa has grown up to be a queen and gone to her appointed place, in spite of all attempts to run away from "Mother Fate"; and when Jack has been supplanted by a "double," and the deer have been disenchanted and restored to their shape and to their kindred; and when Jack finds himself outside, gazing into the great hall of the beautiful palace, but with no power to enter in; and when Mopsa comes "to give him back his kiss" and to bid him farewell; and "when the great doors closed together again and he was left outside," and "no more fairy-music sounded"; and when the grass grew taller and taller, "with long spear-like leaves," till it grew up to his waist and high over his head; and great reeds sprang up, and the Castle receded further and further until he could see it no longer, not even from the steep hill-tops. We could almost fling ourselves down beside Jack and join him in his sorrow; and we do not even get comforted by his return home on the back of Jenny, the good albatross; no, nor even by the calm affection of his father and mother, nor by the strawberries he has for supper. We know that Jack has left Fairy-land and will see it again no more for ever; but that is the human part of the story. We sympathize with Jack's regrets, but we are not made to wish to go to that fairy-land where he has been; and that, we take it, is the test of a fairy-tale.

On Army Organisation. By Col. Sir Archibald Alison, Bart. C.B. (Blackwood & Sons.)

THIS is another contribution to the mass of literature on military organization evoked by the Seven Weeks' War, and has the merit of being written in clear language, practical and soldier-like in tone, sufficiently concise, and very well printed. Originally published as two articles in *Blackwood's Magazine*, the four chapters which form this little volume have been republished, according to the received formula, on "the advice of some friends."

The first of these chapters, headed 'The Army we Want,' is devoted chiefly to two propositions:—the first unexceptionable, clearly put, and already carried, before these articles saw the light, by the press and the voice of the nation, as well as by the thinking officers of the army,—namely, that the staff and supply departments of the army should be always organized so as to be ready to take the field, and that our army and reserves should be placed on a similar footing:—the second—that old soldiers

are the one safeguard of the nation; and that the idea, so much discussed, of shortening the time of service, and passing large numbers of men comparatively rapidly through the ranks into the reserves, is erroneous in principle, and would be dangerous in practice. We take exception to Sir Archibald's manner of stating this question. He says, "Reduced to its simplest form, it is this: what sort of an army do we want? Do we wish one composed of disciplined soldiers or drilled citizens? Do we wish our army to be formed of a comparatively small force of highly-trained and disciplined professional soldiers, or would we prefer a large force of well-drilled citizen soldiers?" We deny that this is the question at issue, even as stated by the most advanced military reformers. Even Sir Charles Trevelyan does not propose to reduce the term of service below seven years: and is it held by Sir Archibald Alison that a man of from two to seven years' service is only a drilled citizen, not a disciplined soldier? "Discipline," he says, with perfect truth, "is the distinctive mark which separates the young from the old soldier." But at what point does his definition of a young soldier end? In all his discussion he never touches on this point, and without it we are all abroad. His arguments are directed to proving that old soldiers are better than raw levies. Has any one disputed the point? But when he comes to illustrations of his argument, they do not apply to the question really at issue, whether it would not be better to reduce the term of service to seven years, and then pass the soldier into the reserve. He speaks of the immense superiority of old over young soldiers, and urges, "In the Seven Years' War the highly-trained Prussian army with which Frederick the Great entered on the contest gradually became expended, and the process of this degradation, and the effect of the influx of young troops into the ranks, is marked, year by year, by the less and less desperate nature of the battles which took place. Napoleon's campaigns give a memorable instance of the same thing. The army of Austerlitz, fresh from the camp of Boulogne, was the finest and best he ever commanded. The heavy losses of the winter campaign of Eylau first sensibly diminished its value; every succeeding campaign saw this process increasing; the Moscow retreat brought it to a climax; and the marked inferiority of both the fighting and marching power of the young Imperial levies of 1813-14 is painfully apparent to every one who has studied the subject." He quotes Napoleon's "*Rien ne peut réussir avec de mauvaises ou de nouvelles troupes*," written in August, 1809; and he urges the difference between the desperate courage of the English soldiers at Alma and Inkermann, and their comparatively feeble efforts on the 18th of June and the 8th of September, 1855.

Let us examine these instances individually. When the Seven Years' War commenced, the Prussian army was not composed to any great extent of what Sir Archibald Alison would call "old soldiers." They were rather men of a few years' service, trained to an extraordinary perfection in *drill* as well as discipline. Successive years of campaigning introduced recruits in excessive numbers into the army, who were never brought to the same perfection of training, because the hard strain of war required them for other purposes than drill. Col. Hamley has not hesitated to say that the chief successes of Frederick were due to his tactical movements, the result of the perfect drill of the Prussian army in the hands of such a commander; and Sir Archibald Alison says that a young and newly-raised regiment "in a year may work beau-

tifully, and drill in the most perfect manner." Besides, as the Seven Years' War progressed Frederick's opponents were learning from him, and this had something to do with the indecisive nature of later battles. Next take the case of Napoleon's army of Austerlitz. The percentage of soldiers of long service was very small. Composed chiefly of conscripts of the four preceding years, this was really an army of young soldiers, full of life, vigour, energy; but well drilled, well disciplined. As war went on, Napoleon's armies were filled with raw levies, neither properly drilled nor disciplined; and when, in 1809, Napoleon spoke of the difficulty of success with *new* troops, he was fresh from the campaign of Eckmühl, where, with divisions largely composed of conscripts of but a few weeks' service (for his best troops were in Spain), and with young troops of the German Confederation, he had made rapid marches, struck hard blows, and overthrown the one commander who was worthy to be named beside him—the Archduke Charles. The new troops he was speaking of were boys, caught against their will, and thrust into the ranks before they were fit to stand before an enemy in line of battle. And so, again, except that they were volunteers, were the unfortunate recruits who died like rotten sheep in the Crimea, and who made what are called "feeble efforts" against those frowning Russian earthworks.

We differ from Sir Archibald Alison as to the special value of men "who have grown grey in the service," and we hold that his examples point to the absolute necessity of shorter service in the ranks, in order to give reserves of trained soldiers. It was precisely because they had not these reserves that the armies of Frederick and Napoleon grew worse. Given a war now, requiring our whole strength to be put forth, and we are precisely as Napoleon found himself—obliged to fill up the gaps with raw levies. But if a system were introduced by which men who had served seven years were passed into an available reserve we should no longer be in this plight. With shorter service in the ranks, such a reserve becomes quite possible; with the present long service it is impossible. And, though it has often been quoted before, we must again put General Trochu's opinion as to long service in opposition to Sir Archibald Alison. After three years, he says, a man becomes an old soldier: "*Mon vieux soldat est un jeune homme*." We, too, would have such old soldiers as these, and not such as General Trochu describes after seven years' service as "grumblers, lovers of their ease." We do most earnestly commend the French General's chapters on 'Young and Old Soldiers' and 'The Grogards of the First Empire' as an antidote to Sir Archibald's praise of long service.

With the exception of this point—one, we believe, of vital importance—we can recommend what Sir Archibald Alison says in this volume as worth attention. He is a soldier of experience, one of Lord Clyde's staff in those anxious times when a nation was in revolt in India; and he speaks with authority. Would that his words might be carried to the fountain-head, and sink into the minds of those with whom the power lies! But we fear the chiefs of our military organization are among the few who never read what is written on the subject.

Constitutional Progress: Seven Lectures delivered before the University of Oxford. By Montagu Burrows, M.A. (Murray.)

In seven lectures on 'The Chief Architect of the English Constitution,' 'Ancient and Modern Politics,' 'The Relations of Church and State Historically Considered,' 'The Conflict between

the Imperial and National Principles; or, the Temporal Power of the Papacy,' 'The National Character of the Old English Universities,' and 'The Connexion between the Religious and the Political History of England,' the Chichele Professor of Modern History brought under the consideration of his select class of Oxford students—undergraduates reading for honours in the school of Law and Modern History—a series of subjects, each of which, in addition to the many points which the lecturer passed over without a word, comprises a multitude of historic issues and highly-important questions, to which no orator could do full justice within the limits of an academic address. And now that they have achieved in some degree their immediate end at Oxford, the discourses are published under the reasonable impression that they will prove acceptable to a limited number of readers outside the University. Less commendable for originality of thought than for the judgment with which Mr. Burrows has selected and condensed the opinions of the historians to whom he is mainly though not altogether indebted for his views, these lectures constitute a comprehensive survey, which will not diminish public confidence in the quality of the instruction afforded to our youth in the seminary amongst whose teachers the lecturer occupies a high place. By his cautiously expressed hope, that "to regard with respect the system under which our nation has become great and happy will not be considered a mark of party," the author betrays in his Preface a consciousness that his mode of regarding our national story is not unlikely to rouse opposition amongst critics whose reverence for our ecclesiastical polity and the traditions of aristocratic government is less deep and cordial than an Oxford professor would desire; but though his pages abound with evidence of strong attachment to the Established Church and of a disposition to magnify her services, they nowhere fail to exhibit the breadth of sympathy and robustness of thought in which highly-educated Englishmen are seldom deficient when they speak under a keen sense of responsibility and after a conscientious effort to liberate themselves from prejudice. The prevailing temper of the addresses is no less admirable than their clear and fluent diction; and though they contain not a little from which students who do not regard the Church from Oxford's standpoint and with Oxonian sympathies will differ, they contain no single note of polemical asperity. For instance, in the following passage, which regretfully enumerates as drawbacks to the gain of the Reformation incidents which are matters of congratulation to a considerable proportion of his thoughtful and carefully-studious countrymen, the Professor refrains from language that would irritate his adversaries without strengthening his statement of questionable conclusions:

"Great was the gain of the Reformation: yet no one ought, no one does, in the present day, speak of it as a pure gain. It is unhistorical, it is untrue, and therefore it is worse than useless to conceal its drawbacks. It was no slight injury, however little it was the fault of the English Church, to be cut off from communion with so much of Christendom; it was no slight loss to the cause of religion that so vast an amount of monastic property should be divided between the King and his hungry courtiers, instead of being distributed for the benefit of the people through the clergy and the schools; it was no slight evil that the clergy should lose so much ground in social rank, should be recruited from a lower class of people, and, losing the ubiquitous influence which (with manifold inconveniences and gross abuses) the monastic system gave, should have had so little means afforded them for making up the deficiency. It was no slight evil that the great National separation from Rome was

only too sure to involve sectarian schism, and that the proportions of the Church should shrink from the possession of the whole, however uneasy a possession, to that only of a part, though by far the greatest part. It was no slight change in her political status, however necessary, that her Prelates should become, by the abstraction of the Abbots, a minority in the House of Lords, and that, by the iniquitous distribution of her property, a body of hereditary opponents to the recovery of her just rights should be raised up for her perpetual enfeeblement. Above all, it was no trifling price to pay for deliverance from a foreign usurpation that the Crown should gain a power over ecclesiastical affairs which nothing but necessity, if even that, could justify."

Since Mr. Burrows would have us regard his volume as a collection of essays for popular reading rather than as a text-book for the use of higher students, it is, perhaps, scarcely fair to ask how far they are calculated to be of practical service to the kind of learners for whose benefit the lectures were originally delivered from a professorial chair. But the pleasure which they may afford to general perusers is an affair of such secondary importance in comparison with their efficiency for the particular purpose for which they were laboriously prepared and officially uttered, that we cannot do otherwise than glance at them with reference to the special needs which they were intended to satisfy. And, thus regarded, the utmost that we can say for them is, that they may be beneficial in inspiring students with a taste for historic inquiry and showing them the frame of mind in which the history should be read. That they furnished any one of their original hearers with information which materially strengthened him in the presence of his scholastic examiners, or enabled him to answer a single question in a stiff "paper" on constitutional history, we cannot imagine; but in so far as they fail in practical utility, they fail in common with nearly all professorial addresses; and to press a general indictment of futility against the class of compositions to which they belong would draw us into an expression of doubt whether, in these days of abundant literature, oral instruction—a relic of an educational system suitable to times when books were few and new teachers could not readily disseminate their views in printed or written words—is ever greatly serviceable to students who, for the acquisition of an adequate knowledge of large subjects, must have recourse to the volumes of many diverse authorities.

NEW NOVELS.

Iza's Story. By Grace Ramsay. 3 vols. (Hurst & Blackett.)

THE author of 'A Woman's Trials' again goes abroad for her materials, and again, in consequence, gives us a novel different in character and tone from the common crowd of current works of fiction; yet to compare 'Iza's Story' with the best known of its predecessors, or to attempt to prefer one of them to the other, would be as silly and unpractical as to decide on the relative merits of an apple and a pear. Both are so thoroughly good in their respective ways, both so sure to be special favourites to special appetites, and both bear such clear signs of careful culture, that all the praise we felt ourselves bound to give, two years ago, to the one, must be given now in equal measure to the other. There is this great distinction, however, between the two—that while the former only went to France for its foreign elements, and consequently only dealt with persons and things with which ordinary English novel-readers are tolerably familiar, the latter goes to Poland, and deals with persons and things

on which ordinary English novel-readers are capable of forming no judgment at all.

Literally, indeed, we think there is only this one point on which we feel inclined to find fault with Miss Ramsay's new novel. With all the world before her from which to choose a subject, and with abilities, apparently, to make good use of whatever subject she chooses, why should she fix on a political one that is barely, if at all, old enough to be included in bygone history, and is certainly a very irritating one still to everybody interested in it? Before Russia's treatment of Poland during the last few years was made the foundation of an exceedingly stirring story, which makes itself all the more stirring by occasional interludes of "authentic facts," the narrator should have taken into consideration two or three other facts which are such truisms that they do not need authentication. She ought to have remembered, in the first place, that whatever the rights and wrongs of the Polish question may appear in the eyes of any one, be he Polish, Russian, English or French, there is no possible good to be gained just now, and there may be harm done, by writing a fierce romance about them. She is evidently quite familiar enough with Russia to know that English books are becoming more and more widely read there; and she is evidently quite enough of an English patriot to imagine what her own ideas would be on the subject of good taste and discretion if she came across a novel written by some well-established foreign author, and published by some eminent foreign firm, detailing for the benefit of Irish excitability (it is the author herself who suggests the parallel) particulars of British tyranny since Lord Aberdeen's ministry. Again, we have always been strongly of opinion that fiction is not the proper medium for the ventilation of theories or opinions on grave political topics. If Miss Ramsay was anxious to encourage the Poles to a new rebellion, or to revive her country's interest in their behalf, any mode of making the attempt would have been better than building on her half-dozen "authentic facts" a hideously appalling structure avowedly fictitious. The only natural effect must be, that those who agree and sympathize with her will be moved to the objectionable exaggerations of enthusiasm, and that those who differ in opinion will read all she writes with the indiscriminate eyes of incredulity. For yet one other reason—hardly, perhaps, worth putting beside the two just given—we regret the author's choice. A chamber of horrors is never, at its very best, an enjoyable place to lounge in; but a chamber of horrors about which one knows so little that what is intended to be taken as sober fact, and what as mere invention, must be left to the individual guessing powers of each separate reader, is not a good basis for a three-volume story by any means. Now, practically, we English folks know as little of the actual ins and outs of Russian government in Poland as we do of the domestic life of the Prime Minister of Chinese Tartary; while Miss Ramsay either does know all about it or her book is more or less a draft on her imagination. In the one case, why not give us the benefit of her discoveries in a solid and permanent form? In the other, why give us a tale composed of a lot of unpleasant ingredients, which, besides making tender-heartedness feel very uncomfortable, may possibly be libels on a friendly nation into the bargain? We must, therefore, without in the least depreciating the book as a work of art, enter our protest against the author's plot; whether she has simply adopted it as the most interesting one she could think of, or whether her object is to befriend a conquered

and a helplessly down-trodden people. Having said so much, there is no need for us to give even the vaguest outline of the plot itself, in order to inform our readers that it is an extreme specimen of the sensational-realistic school.

Stretton: a Novel. By Henry Kingsley. 3 vols. (Tinsley Brothers.)

THOUGH we have long since relinquished the hope of seeing Mr. Henry Kingsley fulfil the promise of 'Geoffrey Hamlyn' and 'Ravenshoe,' we are surprised at receiving from his pen a story so decidedly inferior to the average of such prose fiction as finds favour amongst subscribers to circulating libraries that we cannot say a single word in its behalf. A flimsy and tedious book, it contains no trace of the vigour and buoyant spirit which redeemed the faults of the author's early volumes, and presents us in the exaggerations of burlesque with all the most disagreeable and insincere qualities of a writer who, in his better days, was altogether innocent of presumption and charlatany.

In the year of the battle of Waterloo the story opens with an explosion of maternal rage and despair on the part of a proud Salopian lady, who is seen, in the neighbourhood of her castle, walking through a clover-field,—and, as she walks along a public path, blackening her own eyes with well-directed pomplings, after the well-known fashion of English ladies in distress. "Who comes here," asks the narrator in the jerky, spasmodic style which is maintained throughout the narrative, "along the path, through the growing clover? Who is this woman who walks swiftly, bareheaded under the dew? Who is this strange-looking woman, with an Indian shawl half-fallen off her shoulders, with clenched fists, one of which she at times beats on her beautiful head? Can it be Mrs. Evans, of the Castle, or her ghost? or is it *her* in the flesh, and has she gone mad?"—the grammatical style of which last inquiry is all the more noticeable because it accords with Mr. Kingsley's English in several later parts of the tale, and harmonizes with the language put in the mouth of Roland Evans, peerless gentleman and first-classman of Oxford, who is made to say to his bosom friend, James Mordaunt, "Let you and I tackle to this regiment, and do our best." But however reprehensible may be her mode of displaying emotion, Mrs. Evans, of the Castle, has cause for disquiet, for the poor lady is on her homeward way from a tenant's cottage, in which she has just been looking on the lifeless form and features of a male infant, whom she has reason to regard as the illegitimate offspring of her daughter's maid-servant and her son Charles, heir to the Castle and dignity of the Evanses. Perhaps the mother's grief would not have been less violent had she known that the dead baby was the infant of an humble dependent on the Evanses, named Gray, and had been fraudulently substituted for her son's child by the young person whom he had secretly married.

When the babies have been mixed so that no one, beyond the circle of a few conspirators, has any suspicion that Robert Gray's child is in his grave, and that the true heir of the Evanses is the little fellow whom the world calls Allan Gray, other personages are brought upon the stage,—Mordaunts, Maynards, and other members of Salopian quality, whose chief business is to fill the spectator with a sense of his inability to distinguish between the numerous candidates for his attention, to remember the particulars of their loves and quarrels, or even to catch and retain accurately their various names. The principal actors of the drama are either very rich or entitled to very considerable wealth; and not content with

telling us again and again how opulent the young men of the story are, Mr. Kingsley pauses in his narrative to assure us that, rich though his fictitious personages are, he either knows personally or lives in the neighbourhood of people far richer. "One of my neighbours," observes the historian, with delightful frankness and condescension to readers who are presumed to be ignorant that England contains a great many inordinately large estates, "a commoner, has 20,000*l.* a year; another, just in sight, has 60,000*l.*; another, also a commoner, within four miles, has just died worth 5,000,000*l.*" With such instances of opulence within the distance of an easy walk of his own door, and amongst people of whom he gossips pleasantly as his neighbours, Mr. Kingsley speaks almost apologetically of the comparative poverty of his Mordaunts and Evanses, with their estates yielding 7,000*l.* and 8,000*l.* a year. Still, a landed estate giving a yearly revenue of eight thousand a year is, in its small way, a goodly prize; and all through the confusions and irritating digressions of the first volume the reader is looking forward to the promised lawsuit for the Evans estate, until, in his fear that the labour of reading will grow with the progress of the story, and in his struggling hope that the tale will soon run more briskly and smoothly, he comes upon a chapter which opens with these disheartening words:—"A very long foreseen confusion now occurs in this story. If the kind reader has been patient enough to notice the fact, he will perceive that not one of the people whom I have tried to present to him in an amiable light has been doing anything at all,"—a reminder for which there is no need, and an announcement that will be to most perusers of 'Stretton' the point at which they will lay it down. By those, however, who still persevere, the place will be reached after a few more hours of strenuous effort in the second volume, where it appears that the survivor of the mixed babies will delay no longer to assert his title to Evans Castle in a court of justice. Indeed, the actual owner of the estate, Roland Evans, declining to compromise the matter, tells his half-brother that the business is one for the lawyers to settle in open fight. "You have instructed your attorneys, I suppose? I shall at once instruct mine. And from that moment, my dear Mr. Gray, the lowest messenger in the courts of law will have so more influence over the case than you or I! This obvious piece of common sense rather staggered Allan Gray." Surely Mr. Kingsley meant to say "obvious piece of nonsense." But, after all, the lawsuit does not come off.

If Mr. Kingsley has failed of late through carelessness and a notion that he is clever enough to write good novels with his left hand, he had better lose no time in atoning for past blunders and redeeming his honour by driving "his quaint trade" to the very best of his ability.

The Log of my Leisure Hours. By an Old Sailor. 3 vols. (Low & Co.)

THE "Old Sailor," who has spent a good many hours in composing this log, is, we are assured, nothing less than what he describes himself to be. It is to be regretted that he has not put his name to his work, and that in nearly every case pseudonyms, if not imaginary persons altogether, pass before the reader. The incidents are true, but the characters are under aliases. The author who began life, and continued for many years in the fore-castle of a merchant-ship, and ended by not only building ships, but his own fortune into the bargain, is

too modest when he withholds a name that would add warranty and value to his book.

However, we must take what we can get, and be thankful. The volumes illustrate life on board merchant-ships and in merchants' offices ashore. They take the reader over the world in every direction, and they are full of character. A thread of story runs through them, but their merit lies in their simple details of professional life. Samples will serve our purpose better than description. Here is the captain of the *Cleopatra*, merchant-ship—a man whom a novelist might have imagined, but who was a reality:—

"Captain Fairlee Brown, who had been appointed to command her, was a clever, go-a-head man, so much so, that he went by the name of 'Skysail Jack' amongst those sailors who had sailed with him out of the port of Greenock; and in fact no seaman in that port knew him by any other name, from his habit of 'cracking-on,' and carrying skysails when the masters of other ships were afraid to set their topgallant-sails. Though a merry, dashing, go-a-head fellow, he was very kind-hearted; and while he kept his men close at work, he never ill-used them. He was also somewhat of a sporting character, when he had time to follow the pursuits of the field; and he even carried his sporting propensities to sea with him. 'Yorrick—hark, hark and away!' he would cry to his men, as they were running aloft to shorten sail on a sudden; for Skysail Jack carried on to the last moment the masts would bear the pressure of the increasing wind upon the sails. 'Hark, hark and away!' was a lively cry, and produced as exciting an effect upon the sailors as it does upon huntsmen, for at his novel call, especially with the addition of a glass of grog, they moved heartily to their work. But his laughing and merry way had no doubt a good deal to do with it; he was a great favourite with the sailors, besides being an excellent ship-master, who looked well after the interests of his owner. But Skysail Jack's sporting propensities were not confined to the 'Yorrick,' and the 'hark, hark, ye ho, and away,' as a means of cheering on his men. He carried them a great deal further: all the fowls were killed with his fowling-piece, and he often made the attempt to despatch the pigs after a similar fashion. It is true he had not many chickens to kill. A very small hen-coop contained the supply allowed by the owner for the use of the cabin table; but as Skysail Jack thought they ate better when riddled with small shot than when they had their necks twisted, preferred despatching the few that were allowed for his use in a sportsman-like manner. For this purpose he had an iron cage, into which he placed the doomed chicken, and hanging it on some part of the ship where he could have a fair shot—generally at the end of the flying jib-boom,—he blazed away till the bird ceased to flutter. But the pigs were much more difficult to destroy with powder and shot; nevertheless he made the attempt, to the great risk of the cook's life or limbs. But though the cook managed to obey orders, and kept the brute 'feathery edge on'—that is, with its stern towards the captain,—while he fired, he never managed to kill it in that way, and the pig invariably had to be slaughtered afterwards in the usual fashion; but as it 'smelt of powder,' he thought it ate better. Skysail Jack was indeed a character; but apart from his absurd sporting propensities, he was a thorough sailor, and an excellent master."

The *Cleopatra* was one of the old-fashioned ships, and sailors do not take kindly to new; but how fashion changes in ships as well as in other matters this extract will make clear to us:—

"Thirty years ago, the extreme length of the vessels in our merchant service seldom exceeded four times their width, or 'breadth of beam.' For instance, a vessel of twenty-eight feet beam was rarely more than 112 feet in length, including the rake of the stem. The *Arethusa* however, which Messrs. Scott and Co. had built for Messrs. Montgomery and Armstrong, being in length no less than five times her beam, was consequently considered so great an innovation upon the established

dimensions, that every old sailor denounced her as a dangerous craft. They all said, that a ship 140 feet in length, with only twenty-eight feet beam, would 'break her back' as she 'mounted over the great waves of the Atlantic'; but their prophecies happily were never fulfilled. Since then, wooden ships have frequently been built of a length more than six times their width; and now the usual length for merchant steamers, most of which are, however, built of iron, is eight times, so that one of those vessels of twenty-eight feet in width, is now from 220 to 230 feet in length. A few ship-owners have gone to the extreme of having their steamers ten and even eleven times longer than they are broad, but I fear some of those very long craft do break their backs at times, when heavily laden."

We have said that the "Old Sailor," in narrating his life, deals with merchants' offices as well as ships. When he or his hero, that other he, set up in business, he went on a plan that others would do well to follow. It is only necessary to premise that, when a ship with cargo arrives in port, the owner of the vessel puts an estoppel on it, till the owner of the cargo pays for the freight due upon the goods. Custom allowed the shipowner to let the cargo be unshipped on promise of the freight charges being paid in two months. A return to the principle of money down or no release from being estopped seems to have ruffled a firm that might have learnt a lesson from the principle:

"The vessel to which I now refer had just delivered her cargo in the St. Katherine's Dock, when a clerk from Overend's called to obtain the release of the estop, which had been put upon it, and evidently expected to receive it as a matter of course. When asked if he had brought a cheque for the freight, he curtly inquired if Mr. Claremont meant to insult his employers. No doubt he had told them so on his return without the release; for very soon afterwards a sharp note was received from that firm requesting a release forthwith for their goods, and stating that they would undertake to pay the freight as customary at the expiration of two months. Claremont saw that in this case an explanation was necessary. Walking therefore at once to Lombard Street, he asked to see one of the partners, and was ushered into the presence of old Mr. Gurney himself. 'Well, friend,' said that fine old man, in his smoothest and blandest accents, 'what dost thou want?'—'I called to explain,' said Claremont, placing before him the note he had received from the firm. 'Ah! thou art Mr. Claremont,' he replied, 'who declines to deliver our goods unless thou art paid thy freight. Dost thou doubt our ability to pay thee at the customary time?'—'Not at all, Mr. Gurney,' said Claremont, '—But it seems so,' continued the old gentleman; 'and I think this determination or new system of thine does indeed require some explanation.'—'It is not a new custom,' replied Claremont; 'on the contrary, it is a very old one which has for some time become relaxed, to the injury of substantial and eminent firms such as your own, and it is for your benefit that I am resolved to re-establish it.'—'Thou mayest think so,' said Mr. Gurney; 'but we think it rather a bold step for so young a man as thou adopting a practice quite novel to us, even though thou sayest that it is done for our interest. And dost thou not think, young man, that we ought to know, without any of thy advice, what is for our benefit, or what is most to our interest?' added the usually placid old gentleman, with a sneer. 'Some people,' he continued, 'might say that we did, even if thou dost not; and turning away, he was evidently about to cut short the interview, when Claremont quietly explained his reason for the course he had adopted, justifying it by the critical state of the times, and at last touching a theme which flattered the pride of position of the then great discount firm, by remarking—'And if a merchant of doubtful means call upon me to ask a release for his goods, and get angry because I do not give it to him, I say—'Consider, I pray, sir; I mean no disrespect to you, but I stop all goods, upon principle, until the freight is

satisfied—indeed, I have just stopped goods, of the bills of lading for which Messrs. Overend, Gurney & Company are the holders, and when I decline to release their goods, unless they pay the freight upon them, I cannot see that you have any right to complain when I stop your goods for freight." Thus you see," he continued, "I treat all alike, while I at the same time draw, as ought to be drawn, and without any invidious distinction, a strong line between the wealthy merchant and the speculator, as by the system I have adopted, or rather by the rule to which I adhere, the speculator cannot get his goods away from the dock, in order to raise money upon them, unless he first raise the cash requisite to discharge the claim for freight."—"Ah!" said Mr. Gurney, somewhat changed in his manner and tone, "thou art right after all."

The Old Sailor's book is not sensational, though he had ample opportunity to indulge in that luxury if he had chosen. It is a simple, unpretending, but lively work.

The Works of Jonathan Swift, D.D., Dean of St. Patrick's, Dublin. Carefully selected, with a Biography of the Author, by D. Laing Purves; and Original and Authentic Notes. (Edinburgh, Nimmo.)

This is a handsome volume, lettered at the back 'Swift's Works'; but with the significant indication on the title-page of being "carefully selected." It is double-columned, and the type is small but clear. The biography is written without affectation; but nothing is added to our knowledge of Swift, except Mr. Purves's measure of him, and that is not unlike the general measure that had been already taken of a man who seemed to be made up of contradictions. There is one point that appears to us to rest where it was,—the position of Stella with regard to Swift. He would be a bold man who should positively assert that they were not married; almost as bold would that man be as the other who should affirm that they were. There is evidence both ways, but no conclusions to be built upon it that might not tumble over in the building. The best, most becoming, and most touching passages ever written by Swift on that somewhat indiscreet, but certainly most unhappy lady, are those he penned after her death. They are as a portrait of a dear one just dead, drawn by a warm, a fond, and a reverential memory. If they be true, they are a sharp censure on the writer. The departed lady is portrayed as one whose purity of mind, of thought equally as of expression, was unsullied. This being the case, it is inconceivable how Swift could calmly insert in his journal-letters to Stella epithets the very grossest in use in those very gross days. If he knew, as he did on his own confession, that indelicacy of speech ruffled and disturbed her, nothing more cruel and cowardly can be imagined than the compulsion to which he subjected her to look upon and read phrases that would have disgraced his own Houyhnhnms. The utmost that his biographer can say of him is that Swift was a riddle. No doubt his virtues were as many as his failings, but which were the more intense in degree can scarcely be defined after reading the Dean's life. The sum of the man was more to his credit than it, perhaps, would seem if we were to take Swift's own accounts of himself. Out of his lowest qualities arose some of the power which he turned to good ends and purposes. He was a little like those pungent curative essences the composition of which would not bear to be named.

We may add that the words "carefully selected" do not quite characterize this edition. It is true that to drop Swift's unclean vulgarisms out of his letters to Stella or the Voyages of Gulliver would be to drop the most pro-

minent of Swift's characteristics. He must be painted with all his excrescences, as Cromwell said of himself to Lely, or not at all. Still there is such a thing as putting a sifter in the best position, and not the less giving a correct portrait of him. Perhaps a little more care allotted to selection might have abridged some portion of what is now printed, and have afforded room for selections, at least, from the 'Draper's Letters' and 'The Legion Club,' in which the Swiftian character, humour, courage, patriotism and philosophy are most strongly marked. However, to get Swift into one volume, to fit him into the sheets of a single cover, is a sort of bed which would have puzzled Procrustes himself to tuck a man up in. Mr. Purves has done it almost as dextrously as it could be done; but he has had to shorten Swift by the head to get him decently on the pillow, and by the legs to get what was left comfortably under the counterpane. What lies there is certainly of Swift, but it is not the whole of Swift. The trunk, however, bespeaks a giant, and it cannot be looked upon without mingled feelings; but pity and veneration are perhaps predominant.

Mr. Purves, we observe, mentions on his title-page the original and authentic annotations to his edition. We turned at once to the storm with which the voyage to Brobdingnag opens. Of the account of the handling the ship and her ways, the editor says, "This is a mere higgledy-piggledy of sea phrases, but very cleverly thrown together, so as to seem coherent and correct, while in reality it only parodies the minute technical detail of the old voyagers." Walter Scott was not wiser than Mr. Purves. The above sea-phrases in Swift are all copied from Sturmy's 'Complete Mariner,' pp. 17-18, in his *Mariner's Magazine* for 1669. We noticed this fact, as a discovery of the Rev. H. Knowles, in the *Athenæum*, No. 2118, p. 767. We placed the passages together for comparison and proof of identity, and we offered the whole as "a hint to future editors of Swift." Mr. Purves has not profited by the opportunity thus afforded him.

The New Testament of Our Lord and Saviour Jesus Christ, after the Authorized Version. Newly compared with the Original Greek and Revised by H. Alford, D.D. (Strahan & Co.)

It is generally understood in England that a new translation of the Scriptures from the original, or a thorough revision of King James's version, must proceed from a number of scholars working together; that it must originate with a royal commission; and that the National Church should furnish men for the task. We need not inquire whether these notions be reasonable or well founded; that they prevail in many minds is undoubted. In the mean time, the Church of England, as a body, is apathetic on the subject; nor are the various Dissenting communions inclined to further the scheme, probably fearing that the faith of many might be shaken, and orthodoxy suffer.

Dr. Alford has laboured for years to convince the public that a new version is desirable. But he has not persuaded his fellow-churchmen of its immediate necessity; though he is right in thinking that the work should and could be done. The present volume is his contribution to it. Having been long employed in the interpretation of the Greek Testament, he tries to put English readers in possession of his views as to the best text and a good rendering of it.

The volume is creditable to his learning and industry. The text he translates is professedly based on the most ancient authorities; while his English, not departing much from the authorized version, is usually correct. He is a sober and safe guide, possessing a good acquaintance

with the subject. The reader is expected to have large faith in one who translates from a text he makes for himself.

We doubt whether he is so conversant with criticism as some other living scholars. His Greek text is certainly inferior to Tischendorf's; and we should have been better satisfied had he followed the Leipzig Professor's last edition implicitly. It does not increase our confidence in the Dean when we find some of his readings very slenderly supported by evidence. Thus, in Revelation xix. 20, "those that were with him" occurs in only one uncial MS. and one version; whereas the common reading is in the Sinaitic and Vatican, with several versions. The notes, which are but few, are hardly exact or precise enough to be of much benefit. Many of them are clear and appropriate; many are too vague to be useful. Thus, on Mark vi. 20, we find "Some MSS. have, *doubted about many things*." On John iv. 42, "*The Christ* is omitted by most of the oldest MSS." In the first case it would have been better to say, "the two oldest MSS. and another"; in the second, "omitted by the two oldest MSS. and two others," since Alford's statement is incorrect. While the notes are occasionally untrustworthy, they are also too few. Certain things which should have been carefully stated are passed over. Thus, Luke xxiv. 12 is unnoticed, though the verse is expunged from Tischendorf's text. In Mark i. 27, there is no annotation to the new reading, "What thing is this? It is a teaching new, and with authority," though there is a diversity of opinion both as to the reading and punctuation. In any case, and should not precede "with authority," because it is not in the MSS. At Luke vi. 1, it would have been wiser to give the most probable meaning of the Greek word than to say, "No one knows what it means." The sense of it is not more difficult than that of some other adjectives which the Dean settles without remark.

In ascertaining the true meaning of the original the author will scarcely hope to find universal assent. In the majority of cases he gives it well; in others we think him wrong. 2 Corinth. xi. 6, "In everything did we make things manifest," should be "did we make it manifest," referring to "knowledge." In Romans xii. 16, "condescending to men of low estate," should be "carried away by lowly things." In John iii. 3, "born anew" should be "born from above," which latter is put in the margin. In Luke vi. 16, the ellipsis is wrongly supplied by *brother* instead of *son*, "Judas, the son of James." John i. 42, "Simon, the son of Jonas," should be "son of John," for the same name is not represented. The names are distinct. Acts xvii. 22, "I perceive that in all things ye are very religious," should be "I perceive that in all things ye are rather superstitious," as has been shown by Kenrick.

In punctuation the volume sometimes lacks accuracy. At John vii. 21, 22, *δια τουτο* should belong to the 21st, not to the 22nd verse, as it is rightly put by Lachmann and Tischendorf. At Romans ix. 5, the best critics and translators are opposed to the punctuation followed. At John iv. 35, 36, where the collocation of *νηη* is doubtful, a note at least should call attention to the fact that Tischendorf joins it to the 36th verse. Many things in the volume are susceptible of improvement; and we trust that the author will have an opportunity of changing them. Having done so well, he is competent to make his version more accurate. We regret that he has occasionally altered words in the authorized translation for others no better; but his love of innovation is usually restrained within the bounds of sobriety. In the use of the English article he is immensely superior to Mr.

Ainslie. Even here, however, he could find somewhat to amend. Would it not be better, for example, to say "God is spirit" than "a spirit," in John iv. 24?

The English public have three recent translations of the New Testament, each from a different text: Sharpe's, Ainslie's, and Alford's. There is still room for two others, taken from Tischendorf's eighth edition and Lachmann's larger one, respectively. The time has not come for a thoroughly new one having sufficient authority to supersede the authorized. The case of Germany is similar, where Luther's still holds its ground, though it is confessedly incorrect in many places. De Wette did what he could to amend the German; and we thank the Dean for performing a similar work in regard to the English Testament.

The Character and Literary Position of Nikolai Michailovitch Karamzin. By Y. K. Grot. (St. Petersburg.)

M. Grot has earned the gratitude both of Russian and foreign readers by presenting them with a clear and life-like portrait of a man who, though personally too little known even among his own countrymen, has exercised upon the intellectual life of his nation an influence which it is almost impossible to overrate. Many celebrated men have given their name to the period in which they flourished; but in the majority of such cases it is not so much the man who founds the era as the era which founds the man. The wind of light satire which stirred the opening years of the last century, blew where it listed, and men heard the sound thereof, and personified it in the form of a being whom they named Pope; but Pope was the consequence, not the cause, of the prevalent spirit. The revolutionary impulse which began to surge up throughout Western Europe fifty years later, found an all-powerful exponent in Voltaire; yet Voltaire was not the root, but merely the topmost branch, of the great encyclopedic tree. With Karamzin it was far otherwise. Like his precursor Lomonosoff, and his successor Pushkin, he was the originator of an intellectual movement which formed one of the five great progressive stages in the literary history of Russia. Every feature of his career is striking and romantic, even to the very date of its commencement and termination. He was born while Europe still trembled with the shaking of the nations in the Seven Years' War; and he died while St. Petersburg was weeping over the havoc wrought by the great inundation, and the blood of fratricidal strife had scarcely dried on the Admiralty Plain.

The brief and graphic Introduction, which sets before us, in a few forcible words, the position of Karamzin, and the character of the age in which he lived, is well worth quoting at length:—

The sixty years of Karamzin's life (1765—1825) divide themselves naturally into two periods of equal length, the former of which belongs to the reign of Catherine, the latter and more celebrated to that of Alexander. In the first of these stages, Karamzin appears as a poet and essayist; in the second he is exclusively an historian. The short reign of the Emperor Paul was his transition-period from the realm of elegant literature to that of stern science; and the united epochs form one of the most brilliant eras in the history of European literature. In Germany, in France, in England, had appeared talents of world-wide celebrity. Throughout the whole Continent, great sovereigns and great generals, not content with extending their protection to literature, were themselves entering the lists of authorship; and Catherine the Second, Frederick the Great, and Gustavus the Third were striving to earn the laurels of immortality, not merely as rulers, but also as writers. At

such an epoch, there was springing into manhood on the banks of the Volga a youth destined one day to stand on a level with many of these celebrities, and to inaugurate in his own land a new literary era. Nature gifted him with a glowing soul, a fine and penetrating intellect, a heart ever tender, ever yearning after the beautiful and the good; while the character of the age that moulded his education combined with Nature to make him a great writer.

These few words set before us Karamzin as he was, and as he continued to be through all the phases of his eventful career—student, cadet, tourist, magazine-editor, grammarian, critic, historian,—from the day when he dreamed of the glories of ancient Rome on the sunny banks of the Volga, to the hour when, full of years and honours, he was followed to the grave by the mourning of an entire nation. Like the hero of some chivalric legend, we see the great thinker moving steadily onward, unchanged amid a changing world; the same pure and noble spirit amid the rank unwholesome luxury of the court of Catherine the Second, with its Comus-rout of titled ruffians and courtly murderers,—under the fierce short fever of Paul's misrule, in which the military madness of Frederick-William figured side by side with the impish tricks of Caligula,—through the glorious dayspring of the first Alexander, whose reign was in history what Karamzin's greatest work is in literature, a splendid fragment,—dying, at length, with a kind of tragic fitness, at the very moment when the Age of Poetry inaugurated by Alexander fell before the Age of Musketry inaugurated by Nicholas.

Although the full development of Karamzin's great reputation did not take place till 1794, his life and writings during this long novitiate prefigure very strikingly the latter stages of his career. In youth, as in mature age, he is still the same gentle, refined, irrepressible being—thirsting for intellectual knowledge, scheming incessantly for the improvement of his countrymen, penetrated with a rapturous, lover-like enjoyment of the beauties of nature, and a generous admiration, wholly untinged with envy, for those of Art. In a word, he is the beau-ideal of a Muscovite Nathaniel Hawthorne—more active, if less poetical, than his great counterpart. Like most men of his time, he passed through the shadow of that sentimentalism which was the bane of the century; but the high intellectual calibre of the man saved him from all but a mere transitory tinge of this nauseous affectation. While standing up manfully against a servile imitation of foreign models, he warmly admired (as his innumerable translations attest) all that they contained of elegance and grandeur. An observant eye, a plastic and delicate style, a fathomless depth of simple tenderness, characterize all the poems and tales which were his first achievements in literature. He had not, indeed, the fiery vigour of Lomonosoff, the ruler of the lyric age—the whole spirit of ancient Russia condensed into one burning ballad. Compared with the rush and thunder of the great Homer-Anacreon, Karamzin's poems, manly and noble though they be,

Are as moonlight unto sunlight, and as water unto wine; but nevertheless they are unmistakably the prophecy of a great triumph. A poet, indeed, in the highest sense of the word, Karamzin was not; but if he lacked that glorious faculty which creates all things out of nothing, and peoples the solitudes of fact with the splendours of fiction, he gave ample proof of that boundless command of language and marvellous felicity of expression which form the greatest charm of his history. This result was doubtless materially aided by his early habits of elaborate composition, and by that fondness for all

varieties of pathetic literature which familiarized his youth with such works as 'Werther,' 'La Nouvelle Héloïse,' and that strange treasury of mingled gold and dross, 'Clarissa Harlowe.' The latter was his especial favourite; for his naturally tender and almost melancholy disposition fitted him to appreciate fully, and admire enthusiastically, the long, rambling, pathetic, beautifully quaint old prose epic, which will hand down to the latest ages a shadowy memory of the chubby little London printer who wrote it.

It was, perhaps, fortunate for Karamzin (considering the imperfect education which his early adoption of the military profession had allowed him to receive) that his Platonic temperament found an Aristotle in his friend Petroff, whose cool, self-contained intellect was admirably fitted to moderate the impulsive nature of the future historian. The contrast between the two men is graphically depicted in one of Karamzin's letters:—

He approved with a quiet smile, where I rose into ecstasy; opposing to my fiery impulsiveness the frigid calmness of his mature judgment. I was a dreamer, he a practical thinker. Often in my melancholy moods the world seemed bitter and hostile—often did the tears of disappointment start to my eyes; but he never complained, never uttered a sigh or a murmur: he consoled me, while himself keeping all consolation at a distance. I had the sensitiveness of a child, he the stoicism of a man; but he loved my childlikeness as much as I his manhood.

—Such society was just what Karamzin needed.

The foundation-stone of his celebrity was unquestionably the 'Letters of a Russian Traveller,' published soon after his return from abroad in 1790. It is in this work that we first see him as the representative of the era which he inaugurated—the personification of the Russian mind looking beyond itself, and asking, "Wherein do I differ from other nations? and what can they teach me?" The young author's tone of fair and manly inquiry, the vigour of the work itself, its wide range of topics, its easy and graceful style, all combined to make it popular. This temporary success was consolidated by the series of brilliant articles which he published as editor of the *Moscow Journal*, and crowned by the appearance of a collection of his smaller pieces, under the title 'My Trifles,' which was speedily in the hands of every educated man throughout Western Russia. Of his critical and philological labours we have already spoken at some length in a former paper, and need only add, that his disinterested patriotism is sufficiently proved by his strenuous and persistent opposition to the undue adoption of the phraseology employed by the very authors who were the objects of his warmest admiration.

And now came a time of perilous trial. Under the blighting sway of Paul, literature, like all noble pursuits, drooped and faded; and the censorship, the most absurd and barbarous institution of an absurd and barbarous system, starting into temporary power under so congenial a ruler, harassed the great author to such a degree that he more than once formed the resolution of retiring from literature altogether. Had he done so, it is difficult to calculate the loss which would have resulted, not merely to Russia, but to Europe. The surest method of forming a just estimate of any great man is to consider the consequences likely to ensue upon his premature removal, and the possibility or impossibility of replacing him. The rudest hoplite in the Athenian ranks might have followed the chase at Marathon as staunchly as Æschylus; but none save he could have composed the 'Prometheus' or the 'Agamemnon.' Any hard-handed labourer from

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Achænae might have stemmed the rout of Delium as boldly as Socrates; but no other could have laid the foundation of the Platonic philosophy. Any one of the rough-hewn janissaries of Philip the Second could have fought at Lepanto as valiantly as Miguel Cervantes; but in all the Christian armament there was but one author of 'Don Quixote.' The meanest trooper of Cromwell's Ironsides would have faced the Royalist fire as manfully as brave John Bunyan; but within the four seas of Britain there was but one mind capable of producing 'The Pilgrim's Progress' or 'The Holy War.' The sword that pierced the breast of Marlowe, the disease that silenced the voice of Burns, the poison which destroyed Chatterton, the duel which proved fatal to Pushkin, have much to answer for; and, in like manner, had the needle-points of the official Lilliputians goaded Karamzin into premature retirement, the History of Mediæval Russia would never have been written, and one of the most splendid monuments of human genius would have been lost to European literature. But, happily, it was otherwise ordained. Scarcely had the resolution been formed, when the pressure which dictated it was suddenly removed; and, in 1803, Karamzin, freed from all restriction, commenced the great work, for which his own natural tastes, his vast historical knowledge, and recent study of Nikon and Nestor (the Russian Ordericus Vitalis and William of Malmesbury), had so eminently fitted him.

Respecting this famous performance little need be said here. In splendour of language, in vivid colouring, in almost boundless scope of information, it stands alone; and no stronger proof could be desired of its surpassing merit than the fact that, although a complete history of Russia has been a keenly-felt desideratum ever since Karamzin's death, not one among all the great men who have succeeded him has dared to attempt the completion of his unfinished edifice. To this day, it remains as the hand of the master left it—a literary Cathedral of Cologne, transcendent in its very incompleteness. It would be difficult to select a finer specimen of Karamzin's great powers and the strength and richness of the language in which he wrote, than the closing scenes of the reign of Ivan the Terrible, or the taking of Kazan by his great namesake in the previous century. The latter is, indeed, one of the most striking chapters in either ancient or modern history, and may safely bear comparison even with Thucydides' life-like photograph of the capture of Platea, or Sir William Napier's masterly picture of the second siege of Zaragoza. To readers of the present day, it will possess an additional interest from the coincidence of its details with those of the famous tragedy enacted on the shores of the Crimea nearly four centuries later. The siege of Kazan was, in fact, an absolute prophecy of that of Sevastopol; the heroic tenacity of besiegers and besieged, the fearful sufferings unflinchingly endured on either side, the persistent attack and bloody repulse of the relieving force from without, the failure of the first assault and the signal triumph of the second, are all identical. As we approach the close of the narrative, the whole scene appears to live again under our eyes. We hear the crash of the ancient walls beneath the ceaseless play of Ivan's artillery; we see the Tartars "burrowing in the ground like serpents" to escape the hail of cannon-balls; we watch the seething turmoil of the last hand-to-hand struggle, when the defenders "strove less to protect themselves than to kill as many Russians as possible"; and our whole heart leaps up in sympathy with the grand universal jubilation of

the devout conquerors when the heathen stronghold, which had so long "defied the armies of the living God," was at length levelled to the ground.

Crowned with the glory of such an achievement, favoured by his sovereign, worshipped by his countrymen, loaded with honours and acclamations by every learned body in the Empire, the old man went peacefully to his rest, leaving behind him a name for public renown and private worth, for purity, tenderness, patriotism, all that ennobles and elevates man's nature, unmatched in the history of Russian literature.

OUR LIBRARY TABLE.

Chronica Magistri Rogeri de Hovedene. Edited by William Stubbs. Vol. II. (Longmans & Co.)

WE make record of the progress of this edition of Hoveden, which, in the second volume, is brought down to the year 1189. Hoveden himself, however, has not yet had much hand in these *Chronicles*, save as a copier or compiler, and occasionally as an editor, so far as adding a trifle of his own can make him one. In the forthcoming volume we shall meet with Master Roger as an author—one worthy of all respect on the part of students and readers generally. The vicar of Navestock has written a preface to the present volume. It is full of erudition wearing the lightest and pleasantest garb. It is, indeed, not without some affectations, which are neither light nor pleasant. Does Mr. Stubbs, who usually writes good English, think he is using his mother-tongue with due regard when he speaks of a "rapprochement between Henry and the more distant powers"? If *rapprochement* be forced on us as English, we may be next required to accept *éloignement*, with a host of other foreign words; and then, what is to become of the "pure and undefiled well" of our language, with its source thus choked by foreign substances? With this exception, the preface is free from fault. In it are discussed the policy of Henry the Second's government and the personal character of that monarch. This is done with great effect, and with a body of illustrations which will probably be new even to men who deem themselves familiarly acquainted with the history of a time on which Mr. Stubbs has thrown much and valuable light.

Outpost Duty. By General Jarry. Translated from the French. To which are added Treatises on Military Reconnaissance and on Road-making. By Major-General W. C. E. Napier. (Chapman & Hall.)

IT is a common error with those who have not studied the art of war, to suppose that modern inventions have so altered the conditions of warfare as to render obsolete the principles of the art, as practised by the great commanders of the last century. Study of military history, however, soon shows to the student that though some details have of necessity changed with the march of science, the principles on which the art is based are unchanging. And it is often surprising to see how little even details have changed. Here is a treatise on outpost duty, entering minutely into all the points to be observed in the performance of that most important of tasks—written by a general who served under Frederick the Great, and yet, with one or two trifling exceptions, admirably adapted to instruct an officer in the outpost duty of the present days of railways, telegraphs, breech-loading small arms, and rifled guns. When General Jarry quitted the Prussian service, he came to England, and became commandant of the senior department of the Royal Military College at High Wycombe, where he instructed the officers who were studying for the staff in the higher branches of the military art. General Napier has now translated his treatise, which he truly calls singularly practical, and, in doing so, reminds us that the principles of outpost duty are the same in all armies and at all periods. The translator has done his work well, and has added some useful notes. The treatises on reconnaissance and road-making are compiled from various sources; and the whole being bound up together in a volume of small size, will be very

useful to officers, whose library, on service, where these duties have to be carried out, is necessarily limited almost to what their pockets will hold. Two points strike us in looking over this volume—the first, that the system of visual signalling, now taught to a limited number of officers and men at the School of Military Engineering at Chatham, will be invaluable for outposts, and that an extension of the numbers under instruction would be most useful;—the second, that the duties involved in the command of an outpost should form part of the course of instruction of every officer in the service. Every officer, no matter how low his rank, is liable to be detached on this service,—when he becomes one of the eyes and ears of the army. Some of these days we hope to see all our officers regularly instructed in this duty and some others quite as important as inspecting dinners and kits, but now neglected. In the mean time, every officer who wishes to know what he may be called upon to perform at any time had better get General Napier's little volume, and stow away its contents in his mind.

The Poems of Uhland, translated into English Verse, with a short Biographical Memoir of the Poet. By William Collett Sandars. (Ridgway.)

German Poetry, with the English Versions of the best Translators. Edited by H. E. Goldschmidt. (Williams & Norgate.)

HARSH as it may seem to compare Mr. Sandars's bare and bold versions of Uhland's lyrics with the samples of thoroughly artistic work selected by Mr. Goldschmidt, the juxtaposition affords the readiest test of the merits of the various translators. In one or two places we have a direct comparison, as Mr. Sandars has ventured on pieces of Uhland's poetry which Mr. Skeat has translated, and even on some which are identified with Longfellow. It might be profitable for Mr. Sandars to put his own versions of 'The Blind King' and 'The Minstrel's Curse' side by side with those which are here quoted from Mr. Skeat, if he would understand the secret of his own failure and of another's success. And yet in these two pieces Mr. Sandars has acquitted himself more creditably than in most of Uhland's shorter lyrics. Forced turns of expression and arbitrary rhymes, coupled with an inability of reproducing delicacies of feeling and language, give us a general impression of awkwardness and poverty. Thus, in the poem called 'The Gossamer,' the words "with Mary" are thrust in to find a rhyme for fairy; on the next page a girl is "far worse than Weber" because a line has just ended with neighbour; and then we are told, though not by Uhland, that "stag and roe meander," for no other reason than that it is pleasant to the huntsman "through the woods to wander." Mr. Sandars might plead with Byron that the rhyme compels him to do this; but no such excuse can be found for the manner in which whole lines are rendered, "Wir haben uns noch nie bestell't" is translated "Of fixed appointments have we none"; and in the same poem ('Lauf der Welt') the simple confession at the end is distorted. Again, the two last lines of 'Bauernregel,' which may be called in English 'The Peasant's Art of Love,' are made intolerably awkward—

The season's past to view the moon,
By snows thy love is chilled.

Compare this with Uhland's neatness and simplicity, and observe that in the original there is nothing about love being chilled by snows, but merely a piece of advice to the lover not to run the risk of catching cold himself. One of Mr. Sandars's more successful translations is the poem of 'The Blacksmith,' which comes immediately after the one we have just been considering. But on the whole his book cannot be recommended either as readable in itself, or as giving a good idea of Uhland.—Mr. Goldschmidt's volume is chiefly made up of published translations, though some are new to us. Several versions of Faust, including Dr. Anster's, Prof. Blackie's, Mr. Theodore Martin's, and Lord Ellesmere's, have been laid under contribution, and a good deal of taste has been shown in the process of selection. Among new translations we are much pleased with some by Dr. J. Steele, especially his version of Becker's 'German Rhine.'

In all cases the German original is printed on the opposite page, so as to supply an immediate and infallible test of accuracy. It is something that the great number of translations chosen by Mr. Goldschmidt come well out of the trial.

The Book of Ready-made Speeches; with Appropriate Quotations, Toasts and Sentiments. By C. Hindley. (Routledge & Sons.)

A volume to be avoided. It might have been "funny"; it is only commonplace. The idea of a man learning by heart any one of these dull speeches, and letting it off when called upon, is something fearful. A man never learned even a speech of his own composing but, in the speaking of it (if his memory did not trip him up), he betrayed the process by which he had painfully acquired what he painfully delivered, and what was painfully listened to. The only rule for a man is, never to speak unless he has something to say, and then say that without any "damnable iteration." A man can only have something to say who is first capable of thought. He who thinks before he speaks will generally find for expression the very simplest but most effective terms. When, at a public dinner, you see the chairman exchange a few words with the secretary, you may reckon upon a very poor speech. He is thinking of his duty when it is too late to effectually prepare for it. On the other hand, when a chairman delivers a brilliant address, full of point, laden with amusement and instruction, and when he laments that he has not had leisure to study the theme he had to illustrate, do not believe a word of what the *farceur* asserts. If he had not studied the subject he would have failed in duty and courtesy to the gentlemen who had confided to him the pleasant conduct of a whole evening. But studying and learning by heart are different things. The latter may produce some fun to the listeners. Only fancy the "young man" who, in responding to the toast "The Ladies," should venture to say, among other things, "I have felt the power of both a mother's and a sister's love, and I trust some day to know what the affection of a wife is like." One knows what sort of a wooer this expansive simpleton would make; and it is not hard to guess what sort of comment on such a speech would be made, behind their fans, by the Amelias, Belindas, Carolines, Dorotheas and Ediths and Fannys, as they gazed on the sentimental orator, with eyes brighter than of wont with good-humoured laughter.

Bordeaux and its Wines; classified by Order of Merit. [Bordeaux et ses Vins, &c., par Edouard Feret]. (Paris, Masson; London, Triibner & Co.)

THIS history of perhaps the most precious of the wines of France, is adorned with between five and six dozen views of châteaux, the proprietors of which live and flourish on vine cultivation in the Department of the Gironde. These views are only of the *principal châteaux*. When we think of the number, how the edifices are sustained, and with what elixir the various cellars are filled, the palate becomes dry, and the very soul is athirst for Sauterne or "tout ce qu'il vous plaira." M. Feret has founded his book on the earlier and "exhausted" work of M. Cocks. Between the two authors the vines of this district have never had such a chronicling. The whole is written in a cheerful strain, as if the very best of Medoc had been the Hippocrene of the chronicler. There is never any excitement in the style, but occasionally a chirruping remark, as if the lips had just smacked at the uncorking of a fresh flask. The sober philosophy of the writer is well preserved throughout. There is no confusion of details or contradiction in terms. The best wine of the country clears and never clouds the intellect. When a Gironde editor puts pen to paper the ink and his thoughts flow as pleasantly and purely as wine of the best *crû* in the veins of the discreet imbibor. Mark the difference of inspiration between the *vins de graces de Ludon* and usquebagh. A Bordeaux editor lately described a romantic suicide in two words, "aimer et mourir." A Cork editor, enlarging on a similar affair, talked of a Limerick lad who had tried to shoot himself for love of his mother's scullery-maid, as "being under the potent influence of love and liquor and somewhat under the influence of drink."

We will only add that with this book in hand and a few good introductions, a tourist might go on an excursion through this wine-producing district which would procure him pleasures to be remembered for ever,—always providing he did not obliterate memory by too copious slaking of his thirst during his travels. Seriously, as a guide-book as well as a history and a scientific treatise on grapes and their growing, this volume is of very considerable merit.

We have on our table *Timely Words*: being Fifteen Sermons, by J. Jackson Goadby (Simpkin & Marshall),—*Invocation of Saints and Angels, compiled from Greek, English and Latin Sources, for the Use of Members of the Church of England*, edited by the Rev. Orby Shipley, M.A. (Longmans), *Brief Prayers for Travellers*, by Thomas Brittain Vacher, with a Preface by the Rev. William Conway, M.A. (Hatchard),—*Speeches delivered in the Court of Queen's Bench in the Case of Saurin v. Starr and Another*, by Sir John Duke Coleridge, M.P. (Low),—*Bertrand du Guesclin, the Hero of Brittany, Constable of France, and of Castile*, by Emile de Bonnechose, translated by Margaret S. Jeune (Griffith & Farran),—*Crocker the Clown: a Tale for Boys*, by Benjamin Clarke (Cassell),—*Mrs. Brown up the Nile*, by Arthur Sketchley (Routledge). Also a new edition of *On Scarlattina; its Nature and Successful Treatment*, by T. Baker Brown (Hardwicke); and the following pamphlets:—*The Spirit of Truth the Holy Spirit: a Sermon preached before the University of Cambridge on Whitsunday, May 16, 1869*, by Connop Thirlwall, D.D. (Rivingtons),—*A Sermon preached at Cullompton, April 22, 1869, at the Annual Visitation of the Archdeacon of Exeter*, by Thomas Mozley (Rivingtons),—*Lord Macaulay on the Coronation Oath*, by Lord Redesdale (Rivingtons),—*Is Capital Punishment Necessary?* a few simple Reasons for altering the Present Law, by Bomolochus (Ridgway),—*Jamaica under the New Form of Government*, with an Appendix containing an Abstract of the last Official Report of Sir P. Grant, a Series of Letters reprinted from the *European Mail*, by West Indian (Field & Tuer),—*Endowed Schools: their Connexion with the Universities and the Church*: Two Lectures on the State of Education in England in the Sixteenth Century, by Thomas Cox, M.A. (Longmans),—*Military Work by Military Labour, with a Few Remarks on Mr. Hanbury Tracy's Motion before Parliament*, by an Officer of Royal Engineers (Buck),—and *The Colonial Society: Proceedings at the Inaugural Dinner, March 10, and the Inaugural Meeting, March 15, 1869*, (Office of the *European Mail*).

LIST OF NEW BOOKS.

Ansted's (D. T.) *The Earth's History*, 12mo. 2/ swd.
Appleton's *Cyclopedia of Drawing*, ed. by Worthen, 8vo. 42/ cl.
Ashworth's (J.) *Walks in Cusman*, 12mo. 2/ 6 cl.
Austin's (A.) *The Season, a Satire*, new ed., 12mo. 5/ cl.
Christopher Kenrick, *Life and Adventures*, by J. Hutton, 21/ cl.
Clement of Alexandria, *Writings of*, Vol. 2, 8vo. 10/ 6 cl.
Coffin's (C. C.) *Our New Way Round the World*, 8vo. 12/ cl.
Dundonald's (Earl of) *Life*, 2 vols. demy 8vo. 30/ cl.
Frith's (J.) *Far and Wide, Diary of Travel, 1867-1869*, 12mo. 18/ cl.
Gaspary's (W.) *A Diary of Trifles*, sq. 1/ swd.
Graves (R. H.) *on Revelations*, 8vo. 4/ cl.
Haig's (J.) *Symbolism*, &c., &c., 8vo. 18/ cl.
Hengstenberg's (E. W.) *Prophecies of Ezekiel*, 8vo. 10/ 6 cl.
Hunt's *Universal Yacht List for 1869*, obl. 5/ cl.
Hunting, *Steeple-Chasing & Racing Scenes*, illust. by Herring, 7/ 6 cl.
Ingalls (R.) *Dramatic Writers of Scotland*, 12mo. 3/ 6 cl.
Island Mission (The) *History of the Melanesian Mission*, 5/ cl.
Johnson's (J.) *Willing Hearts and Ready Hands*, &c., 8vo. 3/ 6 cl.
Jones's (Rev. H.) *The Perfect Man*, &c., 8vo. 3/ 6 cl.
Kennedy's (Rev. J.) *Man's Relations to God*, &c., 8vo. 2/ 6 cl.
Kerr's (Rev. J.) *Sacramental Services of the late Rev. A. Jack*, &c., 5/ 6 cl.
Longfellow's *Poetical Works* by Buchanan, Vol. 2, 12mo. 3/ 6 cl.
Married, by Author of 'Wonderous Strange', 3 vols. 8vo. 31/ 6 cl.
Mennault's (E.) *Intelligence of Animals*, illust. 12mo. 5/ cl.
Mill's (John Stuart) *The Subjection of Women*, post 8vo. 5/ cl.
Myers's (E.) *The Puritans*, 8vo. 6/ cl.
Out of Town, by Phiz, obl. folio. 5/ 1/ 6.
Owen's (O. D.) *Licensed Victuallers' Pocket Manual*, 12mo. 3/ 6 cl.
Richey's (A. G.) *Lectures on the History of Ireland*, &c., 8vo. 4/ 6 cl.
Riley's (Rev. A.) *Harmony of the Bible*, 12mo. 3/ 6 cl.
Smith's (Rev. W.) *Sermons and Letters*, Memoir by Cairns, 5/ 6 cl.
Steir's (R.) *Words of the Apostles Expounded*, 8vo. 10/ 6 cl.
Stereoscopic Views of Palestine, 1st Series, in box, 10/ 6.
Synoptical History of England, from Earliest Records, obl. 8vo. 7/ 6.
Tertullian, *Writings of*, Vol. 1, 8vo. 10/ 6 cl.
Sadler's (M. T.) *The Bible the People's Charter*, 8vo. 8/ 6 cl.
Towshend's (Capt. F. T.) *10,000 Miles of Travel*, Sport, &c., 15/ cl.
Vaughan's (C. J.) *Lessons of the Cross and Passion*, 8vo. 2/ 6 cl.
Winkworth's (C.) *Christian Singers of Germany*, 12mo. 4/ cl.

THE PRINCE'S VISIT TO EGYPT.

Brynfield House, Glamorgan, May 27th, 1869.
It is with great satisfaction that we hail the good results of the visit of H.R.H. the Prince of Wales to Egypt, and among these the observations of the scientific and literary men who accompanied

His Royal Highness are well worthy of notice. There is a remark made by Prof. Owen in his speech at the Anniversary Meeting of the Royal Geographical Society (given in the *Times* of May 25th) which, while bestowing merited praise on the successful researches of "Mariette Bey" in Egypt, appears to attribute to him a discovery supposed to arise out of those researches, but which has long ago been made by some of our own countrymen. Prof. Owen says, "Ethnologically we learn from sculptures and figures of the 2nd, 3rd and 4th Dynasties, exhumed by Mariette, that the founders of such governed society in the fertile soil of Egypt were certainly not African, not Ethiopian, but Asiatic, with indications of a more northern origin than the Assyrian or the Hindoo."

Researches carried out through the assistance of a Government may be supposed to lead to greater results than those made by individuals without that assistance, and it is not unusual to ignore what has been done by Englishmen; but as the same remark on the Asiatic origin of the Egyptians was published in 'The Manners and Customs of the Ancient Egyptians' in 1836, and as several English Egyptologists of the time—General Felix, the late Duke of Northumberland, Mr. Lane, and others—were of the same opinion, it is only fair to them to show that they had also arrived at a conclusion which no modern discoveries can attest more satisfactorily than did the crania and the sculptures of the tombs at Sakkara and about the Pyramids, of the 3rd and 4th Dynasties, examined by them about forty years ago.

Of the statement above referred to in 'The Manners and Customs of the Ancient Egyptians,' vol. i., pp. 2, 3, 4, the following are extracts:—"Every one who considers the features, the language, and other peculiarities of the ancient Egyptians will feel convinced that they are not of African extraction, but that, like the Abyssinians and many inhabitants of the known valley of the Nile (i.e. of the Blue River), they bear the evident stamp of an Asiatic origin. . . . And if features and other external appearances are insufficient to establish this fact, the formation of the skull, which is decidedly of the Caucasian variety, must remove all doubt of this valley having been peopled from the East. . . . It is not improbable that those two nations (the Egyptians and the Hindoos) may have proceeded from the same original stock, and have migrated southwards from their parent country in Central Asia." And "that colonization and civilization descended the Nile from Ethiopia . . . appears from modern investigation to be totally at variance with fact." My own claim I should not have noticed had I not thought it right that those English travellers, who passed so much of their time in Egypt, should not be considered ignorant of a fact long since observed by them.

GARDNER WILKINSON.

SIR RODERICK MURCHISON ON RAIN AND RIVERS.

Brookwood Park, Alresford, May 27, 1869.
EVEN the great Sir Roderick Murchison must not attempt to *argue* against "a matter of fact." In his address to the Royal Geographical Society, on Monday last (*Morning Post*, May 25), he says: "Let us revert to the broken and abrupt cliffs which face each other on the opposite sides of great marine channels, or those in the hard limestone which forms the gorge of the Avon, at Clifton, near Bristol, and countless other river-gorges. How shall we explain these precipices by gradual wearing away?" In reference to the gorge of the Avon and "the countless other river-gorges," as a matter of fact, is the gorge of the Niagara an igneous crack? Will any man in the world—will Sir Roderick himself—deny that the river has cut the gorge with its "broken and abrupt cliffs, which face each other" from the Lake Ontario to the Falls? Or that this work is still going on at this moment? Moreover, the Niagara has cut, and is cutting, its gorge through the same stone (limestone) as the Avon has; and if, as a matter of fact, the gorge of the river Niagara is cut by water, not cracked by fire, why not the gorge of the river Avon and "the countless other river-gorges"?
GEORGE GREENWOOD, Colonel.

OLD PICTURES.

Florence, May, 1869.

Mr. Jarves, the well-known American Art-connoisseur, collector and writer, now living in Florence, is in possession of some pictures which your readers may like to hear of:—1. A small Virgin and Child, by Leonardo da Vinci. I say "by Leonardo da Vinci," because the picture is not only attributed to that super-eminent master, but is believed to be really his by sound judges, professional and critical, not too ready to accept as gold everything that glitters. This is, at any rate, a choice and beautiful work, characterized by those qualities which distinguish acknowledged Leonardos. 2. A similar subject, by that inexhaustibly delightful painter, Lippo Lippi; a most enjoyable and well-marked example of his work, of moderate size. 3. St. Jerome and another saint, with the lion; a small picture by the same master. 4. A painting of remarkable subject and uncommon historical interest, ascribed to Giorgione; to whom, indeed, so far as the evidence of style goes, it seems more fairly attributable than to any other painter. The subject is a middle-aged or elderly nobleman, seated in the open air with a comely young woman, and a pilgrim accosting them; a Latin motto in one corner of the picture moralizes on the folly of leading such a course of life as one would fear to die in. The historical explanation offered is, that the Pope sent a pilgrim to the Malatesta, then governing at Rimini, to remonstrate against his continuing to keep a mistress. 5. A portrait of a friend of Ariosto, also ascribed to Giorgione. 6. St. Jerome in the Desert, a picture of moderate dimensions, by Cima da Conegliano: it bears an inscription or signature which, though not distinctly legible throughout, favours this attribution. 7. A Virgin and Child, by Luini, —as usual with this lovely-minded painter, tender and graceful in motive. 8. A fine half-length portrait of a young lady, regarded, by some judges of historical portraiture, as a member of the house Valois. More singular than the doubt regarding the sitter is that which arises respecting the painter; for the work has certain characteristics of style which would point to Paul Veronese, and others which suggest a master no less diverse than Antonio More. Be the author of the work either or neither of these great men, it is a fine one, and such as would not discredit either of them. 9. A head-and-shoulders figure of Christ, by Blake; perhaps unique, among the works of this strange genius, in respect of its comparatively large scale. It is included in the catalogue of Blake's works given at the end of Mr. Gilchrist's 'Life.' Several other works, which I do not pause to specify, are in the possession of Mr. Jarves, a gentleman whose researches after "Old Masters" have in various instances been crowned by noticeable good fortune, —if, indeed, I can apply the term "good fortune" to what is in reality discrimination leagued with zeal.

W. M. R.

"THE SPACIOUS FIRMAMENT ON HIGH."

May 31, 1869.

I venture to propose a new theory on the translation of the 114th Psalm as printed in the *Spectator*. Addison wrote therein an essay on the gratitude due from man to his Maker, and added to it the admired hymn, "When all thy mercies, O my God." Ten days afterwards appeared a number signed T., i. e. Steele, not Tickell. It consists of three distinct parts: 1. An editorial paragraph; 2. A letter from a *daily admirer* in commendation of the endeavours of the editor to reform the taste of a *profane age*, and submitting for correction the translation in question; 3. An amusing letter on the price of the paper. Now I assume, on circumstantial and internal evidence, that the first letter and the translation were the contribution of the reverend Isaac Watts. If so, there was no misdeemeanor. If otherwise, Tickell must be acquitted.

BOLTON CORNEY.

Liverpool, June 1, 1869.

May I be permitted to ask a question? It respects the authorship of that version of Psalm cxiv. to which you allude in your last week's answer to a correspondent as to the hymn—

The spacious firmament on high.

You state that Thompson's edition of A. Marvell's works (1776) "demonstrates that the pieces of religious verse published for the first time in Nos. 453, 461 and 465 of the *Spectator* were written by Marvell." My question refers to the verses in No. 461 of the *Spectator*. They were issued by Watts as his own in his metrical version of the Psalms, and are marked as his in many editions of the *Spectator*. The evidence of style and manner, as far as it is of any value in the case, is in Watts's favour; and he evidently claims the authorship where he says in his preface, "I have attempted to imitate the sacred beauties of my author in some of the sprightly Psalms, such as Psalms xlv. . . . cxiv., &c." From this it might appear that Tickell, the alleged author of *Spectator* No. 461, either used Watts's MS. or inserted the version as a communication from Watts. There is, however, now the claim for Marvell, said to be sustained by his own MS. I have no access just now to Thompson's edition of Marvell, nor have I any means of certifying myself as to the character and mode of the criticism by which the said MS. has been tested; but the question which occurs to me is, are the verses which Watts claims found in Marvell's MS. in Marvell's own handwriting? If not, their transcription by other hands may possibly be of later date. Indeed, unless there be demonstrative evidence of their being transcribed by Marvell's order and under his correction, the uncertainty attached to MSS. by unknown hands leaves Watts still in possession of the stronger claim. May I respectfully solicit your aid in solving the question proposed?

S. W. CHRISTOPHERS.

THE FOLK-LORE OF GREECE, ASIA MINOR AND ALBANIA.

YOUR article on the Rev. Mr. Tozer's 'Researches in the Highlands in Turkey,' and his chapters on the modern Greek popular tales, attract attention to a subject of some interest. I beg, therefore, to communicate some recent observations of my own.

In connexion with modern Greek folk-lore it has been considered desirable to know its eastern relations in Asia Minor, and I believe I communicated some of the first observations to 'Notes and Queries' and Von Hahn in 1862-4. Von Hahn had got too far with the printing of the 'Griechische und Albanesische Märchen' to avail himself of all my notes, but he inserted 'Little Peppercorn' (No. 56). On account of his work being published piecemeal, it appears as if he had only two pieces from Asia Minor, Nos. 49 and 50, from Aivali, one of which is rather a romance than a true popular tale; but Nos. 56 and 70 belong to Asia Minor.

I have now identified in the Smyrna district Nos. 1, 2, 23, 28, 31, 49, 56, and 64. These include 'Cinderella' and other popular forms. Besides, I have recently obtained two new dragon stories, and a copious form of 'The Sleeping Prince,' the analogue of 'The Sleeping Beauty.'

Ethnographically speaking, the main points of interest are these: first, the extension eastward of the Greek area, which was naturally to be expected; but, secondly, what is more worthy of remark, the identification of Albanian tales, and consequently of Albania in the west with Asia Minor in the east. Of the Albanian tales in Von Hahn six exist in Smyrna, and, giving a general opinion, I consider that all can be identified. A curious point is this: that while the Smyrna details of No. 28, 'the princess who smiled roses and wept pearls,' are very different from the Ziza details, yet the incident of the bath-man, or keeper of the bath, is found in both, but variously treated.

With regard to Germanic relations, the Smyrna version of No. 23, 'Mr. Lazarus and the Dragons,' also gives the Jack the Giantkiller incident of substituting a log in the bed, which is thumped instead of the man; but while the Albanian suggests that he has been stung by "gnats," the Smyrniote is less romantic, and has been bitten by "fleas."

The relations of the Panchatantra are illustrated by a detail of the latter tale, No. 23, where the

children cry out for dragon's flesh; and in the tale No. 31, 'The Snake Child,' the Smyrna version has it that the bride was told by three old women at a well that the snake was an enchanted man. Other Indian resemblances can be cited.

While recognizing these relationships, I wish to remark that they do not by any means authorize us to treat the folk-lore of Hellas and Asia Minor as Indo-European in its origin. The Saga forms of such tales in Greek mythology carry back the chronology, it is true, but on that very account we should, in the present state of our knowledge, hesitate before we adopt an Indo-European origin for the Indian and Hellenic forms. At the earliest period we know of, the Indian races were in contact with non-Aryans, and the Hellenes came in contact in Asia Minor with non-Aryans of the same type as those still found on the northern Indian frontier. Bryan Hodgson has shown the relation through Tibet of the Laxians in Asia Minor, and of the languages of Assam. Mr. W. W. Hunter has lately quoted a parallel to the legend of Deucalion as found among the Sontals; and a fuller examination of non-Aryan materials may perhaps show us a wide distribution of legends over the non-Aryan regions. HYDE CLARKE.

CHEMICAL TERMS.

May 29, 1869.

In your number of the 8th of May, the reviewer of Mr. Barff's 'Introduction to Scientific Chemistry' has inadvertently fallen into an error, which I am convinced he would wish to have rectified. In turning to the passage cited,—"hydric sulphate, called also sulphuric acid," &c.,—I find that it runs thus in the book: "HYDRIC SULPHATE, called also sulphuric acid and oil of vitriol," &c.—the author following his usual custom of giving the common as well as the scientific term. In the previous chapter, Mr. Barff has limited his use of the name sulphuric acid to the body to which chemists attribute the formula SO₂. This being the case, he is quite consistent in the use of his terms when he says, that "hydric sulphate separates into sulphuric acid and water." The nomenclature adopted by Mr. Barff is that introduced a few years ago by some of our most eminent chemists; and, far from being in opposition to the Lavoisier nomenclature, it claims to be the more logical application of its principles. In the instance of the term "sulphuric acid," Mr. Barff uses it in identically the same sense as Lavoisier did.

STEPHEN WILLIAMS,

Prof. Chem. Stonyhurst College.

* * We give Prof. Williams the benefit of his explanation of the use by Mr. Barff of the term Hydric Sulphate. At the same time, we adhere to the opinion expressed in our notice of the 'Introduction to Scientific Chemistry.' The new nomenclature, —so far from being a more logical application of the Lavoisierian principles,—is, in our view, a perversion of the system, an introduction of unnecessary changes, and a hindrance, not a help, to chemical science.

JEWISH LIFE.

Office of the 'Jewish Record,' June 2, 1869.

In your review of 'Count Teleki' you more than hint that the author's knowledge of the Jews and their faith was derived from modern and well-known sources, such as "Mr. Disraeli's novels on the Asian mysteries, certain papers in the *Encyclopædia Britannica*," and Mr. Deutsch's article on the 'Talmud,' rather than from the fountain indicated in the novel. As an evidence to the correctness of your surmise will you permit me to state that *whole pages* of 'Count Teleki' (e.g. pp. 141-145; 299-301) have been taken *verbatim et literatim* from a series of original papers on 'The Pentateuch, its Authenticity and Value,' which, during the last year, have appeared week by week in the columns of the *Jewish Record*. I need scarcely add that this was done without the slightest acknowledgment or reference. Further, no Jew or Jewess could have made such patent and ridiculous mistakes regarding some of the beliefs and ceremonies of Judaism as are to be found scattered through the pages of the book.

THE EDITOR OF THE 'JEWISH RECORD.'

THE INDIA MUSEUM.

THE idea of royalty, as shown by the word *rájá* (from *ráj*, to shine), implies to the Hindu mind the notion of splendour and magnificence. *Rájá*, king, is now the title of many large zemindars or landowners, and *Mahárájá*, great king, originally the title of the great sovereigns of India, is now merely the designation of many a semi-independent prince whose kingly power is but a shadow of the past. Yet even though these titles no longer answer to the reality which they formerly expressed, the names *Rájá* and *Mahárájá* still embody the idea of pomp and lustre of all that is shining and grand. A look at those gold and silver embroideries from Benares, Surat, Ahmedabad, &c., at those Cashmere shawls from Cashmere and Umritsur, at those carpets and rugs from Tanjore, Mysore, Hyderabad, &c., in which the India Museum abounds, and at that stately prince who, in effigy, holds his Durbar, will readily convey to an English imagination the picture of Hindu royalty. The striking feature of all these remarkable manufactures is the dazzling effect they produce on the eye; for only after this is overcome it is possible to appreciate the harmonious blending of their colours, and the exquisite beauty of their design. But, besides, they call forth another reflection which is so often roused by a study of Hindu antiquity.

A Hindu is one of those sublime or, it may be, one of those dreadful beings that have abundance of time, and therefore live without any regard for time. His vast literature has no work on history—none at least worthy that name. His most renowned authors have no date. His ancient sages lived myriads and millions of years. Time goes for nothing in a Hindu life, and one really wonders what amount of time it must have taken the poor Hindu workmen to produce these marvellous manufactures, or these carvings in sandal-wood, that inlaid work in which silver and ivory, ebony and sapan wood and other materials are combined, more, apparently, for being examined under the microscope than by the naked eye. No machinery assisted in all this wonderful work, no pattern or design lay before the carver or weaver when he created it. He saw it all ready before him with his mind's eye only, just as the seers of yore "*saw*" and "*carved*" and "*wove*" the inspired hymns of his ancient Vedas—unconcerned about time and fame. It is all, one might imagine, a ray of a glorious past which still illumines the present day of the poor Hindu artisan.

It becomes, as it were, a relief to the eye, and to the mind too, to wander from all this gorgeousness, which embodies both the tale of boundless wealth and of abject poverty—between which extremes no country has so little of intermediate links as India—to the precious stones produced in her soil. The series of minerals of this kind is not inconsiderable in the collection of the India Museum. It consists of diamonds, turquoises, garnets, rubies, opals, jades and agates. Some of the articles manufactured of these precious stones belong to the rarest works of Art in existence, and deserve a special description; but though we can here only allude to them, we ought not to pass over a very curious collection of agates which at this moment may be seen at the India Museum, because it is there only temporarily, and therefore may soon pass out of sight: we mean the collection made by and belonging to Dr. George Birdwood, the late secretary and curator of the Government Central Museum, at Bombay, one of the finest we have ever seen. The agates of which it is composed proceed from Cambay, which from ancient times has been famous for its agates and agate-onyx, the latter being generally supposed to be the same as the Murrahine vases of Pliny and other classical writers. The specimens collected by Dr. Birdwood are arranged in their different classes, as onyx, blood-stone or heliotrope, jasper, chalcedony, carnelian, fortification agates, moss agates and mocha stones. Most of them are cut as brooch-stones by lapidaries of the city of Broach; but there are also slabs of moss-stone, jasper and chalcedony which are really superb. The *chefs-d'œuvre*, however, of the collection are the cups, or Murrahine vases,—two in chalcedony especially, and one in moss agate which

looks as if painted with roses, its base being brown and covered as it were with feathers, while it is crowned all round the rim with red roses. Such a cup is priceless. The whole, indeed, of Dr. Birdwood's collection is exquisite; and one of its charms is, that there is not an ill-chosen specimen in it.

We cannot turn away from the endless array of curiosities exhibited in the India Museum without expressing our special gratification at again discovering amongst them the Rangoon relics, which, if our recollection be good, had vanished from the public eye for many years past. At least, we do not remember having seen them at Fife House. These relics were found in 1855, at Rangoon, by some labourers, when employed in leveling a Buddhist temple for the future site of European barracks, and transmitted by Brigadier C. Russell, commanding at Rangoon, to the Government of India, which subsequently forwarded them to the Court of Directors of the East India Company. Col. W. H. Sykes, who at the time was chairman of the Court, had them exhibited, in 1857, at a meeting of the Royal Asiatic Society. They have since, we believe, been buried in a strong box of the East India Company and the India Government, and their resurrection is of a very recent date. These relics consist of three relic tombs, a helmet and belt, both set with precious stones, a tassel, a leaf scroll, a cup with a ruby on the top, and a bowl with cover, all the articles being in pure, massive gold. One of the relic tombs still contains the burnt bones of a human being, but whether of a prince or princess might be doubtful, as the translators of the inscription on the golden scroll, Capt. Sparks and Dr. Fausbøll, do not agree on this point,—the former representing a queen of Pegu, the latter the prince, as the devotee who made these offerings. Judging from the text of the inscription, as published in the *Journal of the Royal Asiatic Society*, we are inclined to think that Dr. Fausbøll's opinion is the correct one.

But we almost forget our old friend, the tiger. Who has not seen and, what is more, heard him at the old India House? and who, having suffered under his unearthly sounds, can ever dismiss him from his memory? It seems that this horrid creature—we mean, of course, the figure representing it—was found among the treasures of Tippoo Sultan when he fell at the siege of Seringapatam. It was a toy of this great Sultan, representing a tiger preying on the body of an English officer, and so constructed that by turning a handle the animal's growl mingled with the shrieks of his dying victim. These shrieks and growls were the constant plague of the student, busy at work in the library of the old India House, when the Leadenhall Street public, unremittently, it appears, were bent on keeping up the performance of this barbarous machine. No doubt that a number of perverse lectures have crept into the editions of our oriental works through the shock which the tiger caused to the nerves of the readers taken unawares. Luckily he is now removed from the library; but what is also lucky, a kind fate has deprived him of his handle, and stopped up, we are happy to think, some of his internal organs; or, as an ignorant visitor would say, he is out of repair; and we do sincerely hope that he will remain so, to be seen and to be admired, if necessary, but to be heard no more.

OUR WEEKLY GOSSIP.

WE are informed that the library of the Rev. Alexander Dyce, invaluable for its editions of Shakspeare, has been bequeathed to the South Kensington Museum, on condition that a proper room be erected to receive it.

At the last meeting of the Council of the Society of Arts the award of the Albert medal was unanimously conferred on Baron Liebig for his scientific labours of international importance.

As many persons are asking why the monument to Leigh Hunt is not yet finished, we are requested to say that the sickness and absence of Mr. Durham—who has been passing some months in Italy for the benefit of his health—have caused the delay. The work, however, is nearly ready; and

in six or seven weeks will probably be found at Kensal Green.

At the Meeting of Convocation on Thursday, the offer of the trustees of the late Mr. Felix Slade to found a professorship of the Fine Arts with a sum of 12,000*l.* was accepted. It is understood that the Universities of Cambridge and London are intended to be endowed in the same manner by the liberal bequests of Mr. Slade.

Mr. W. C. Hazlitt's collection of Proverbs is nearly ready. His edition of 'Warton's History of English Poetry' will shortly go to press. Mr. Skeat is, we hear, to re-write the chapter on Piers Plowman. We wish Mr. Bradshaw would re-write or correct the passages on Chaucer. The early part of Warton stands much in need of additions and amendment.

On 'The Philology of the English Language,' Mr. Earle (ex-professor of Anglo-Saxon at Oxford, and editor of the excellent 2-text edition of the 'Anglo-Saxon Chronicle') is at work for the Clarendon Press.

In the teaching of English, the perplexity of masters at the present moment is to methodize the mass of miscellaneous information upon the subject they may possess. This information is partly to be found in English grammars, partly in books of literary criticism, partly in manuals of rhetoric, partly even in manuals of logic, and, again, partly in the *Transactions* of the Philological Society and the publications of the Early English Text Society. We are glad to learn that Mr. E. A. Abbott, the head master of the City of London School, and Prof. Seeley, of University College, both of whom are known to have definite views on the teaching of English, are preparing a text-book (an 'English Primer'), announced as shortly to be published, which is intended to bring together much of this miscellaneous information. We understand, however, that these gentlemen do not intend to meddle with the antiquarian part of the subject, but mean to confine themselves (in the main) to an exposition of the language as it is.

Mr. Richard Morris will introduce into the second edition of his 'Specimens of Early English' some extracts and MSS. before 1250 A.D., at which period the extracts in his first edition began. This will bring the book up to Anglo-Saxon times, and show the language in its first stage of breaking-up, the semi-Saxon period, as Sir F. Madden called it, the characteristics of which differ from those of the early English period proper.

The Colonial Society is one of the new institutions of the season. It has been successfully established, is largely supported by colonists and public men, and has now taken a suite of rooms, part of those lately occupied by the India Office, at the Westminster Palace Hotel, where it will have special accommodation for the reunion of colonists. Its meetings for reading and discussing papers have hitherto been held in the Theatre of the Institution of Civil Engineers, and have been numerous attended.

Among the societies which have assumed new vigour with a new President is to be counted the Statistical, under Mr. Newmarch. Greater provision has been made for the accommodation of Fellows and visitors at the meetings. The anniversary has been changed to a more convenient period, so as to admit of an address from the President reviewing statistical progress, and for the first time an anniversary dinner is to be held to bring statesmen and the votaries of the science more in communion.

None of our readers will have been misled by—perhaps some will hardly have noticed—our last week's misprint of "Benj. D'Israeli" for "Is. D'Israeli." Those distinctions by names of little application should be abandoned; if we had put it rightly, none might have been misled. The two celebrities should be the *elder* and the *younger*. The French, in their use of *père* and *fils*, have an advantage over us.

Among the subjects which it is proposed that candidates for holy orders should study during the latter half of their course at Oxford, Rhetoric and Eloquence are not included. This is to be regretted, because the very object of their acquiring know-

ledge is, that they may be able to communicate it, which they cannot as a general rule do effectively without special study and practice in the arts of composition and expression. There is considerable force in one of Bishop Berkeley's Queries:—"Whether half the learning and study of these kingdoms is not useless for want of a proper delivery and pronunciation being taught in our schools and colleges."

The Roman tessellated pavement in Walbrook has been saved and placed in the Guildhall Museum by the exertions of the London and Middlesex Archaeological Society and the permission of the Metropolitan Board of Works. The visitor will find a bit missing; and there is a story about it. Before the Board of Works would consent to its removal, it was required that a good big bit as a sample, like a tasting-bit of cheese, should be sent up to Spring Gardens; accordingly, a portion had to be broken off for that purpose.

Will a member of the House of Commons ask, when the proper section of the Civil Service Estimates is under consideration, what progress has been made by Mr. A. Stevens towards completing the Wellington Tomb for St. Paul's? The item in question appears in the current Estimates, and refers to a demand for 2,800*l.*, as it did last year for 4,200*l.* The original estimate for the work was 14,000*l.* The gross amount of re-votes, to the 31st of March last, was 27,000*l.* The sum expended to the 31st of December last, was 10,266*l.* 9*sd.* are stated as required to complete the work. The Palmerston monument, in Westminster Abbey, appears this year at 667*l.*, as 2,000*l.* appeared last year. The original estimate was 2,000*l.* 1,333*l.* had been expended to the 31st of December last. The current sum is expected to suffice for completing the work.

The members of the Historical and Architectural Society proposed on Friday to make their annual excursion to Burford and Fairford churches, as well as several others in the vicinity connected with the labours of Mr. Keble.

At the last meeting of the Ashmolean Society, on the 24th ult., an elaborate memoir, by the Rev. W. Jackson, on the British fortress at Weston-super-Mare, was read. The author reviewed the subject in its archaeological, philological and geological bearings, and illustrated it by a series of drawings.

The fine collection of drawings by Michael Angelo and Raphael, in the Randolph Gallery of the University, are being carefully catalogued by Mr. J. C. Robinson, whose memoir is about to be published by the University authorities.

Next week Convocation is to be asked to make a grant of 1,000*l.* for apparatus for the new building for Experimental Philosophy, under the care of Prof. Clifton.

We learn that a Russian order of nobility has just been conferred by the Czar on Dr. Constantine Tischendorf, the eminent Biblical critic. This honour is hereditary, like that of an English Baronet. The official document conveying the distinction states that it has been bestowed in recognition of Tischendorf's distinguished merits in regard to science generally, and, in particular, his successful endeavours to put Russia in possession of the oldest Bible MS. The document is dated the 25th of April, *i.e.* the 7th of May according to our style. That this is an unusual honour appears from the fact of its having been bestowed on no foreigner since 1804, when Ludwig von Schlozer, the celebrated historian, received it.

A new work by Auerbach—a novel, to be entitled 'Das Landhaus am Rhein' ('The Country-House on the Rhine')—is in the press, and will be published in July.

The Astronomer Royal for Scotland has for many years carried on his work at a disadvantage by reason of the great distance between his residence and the Observatory, which—as some of our readers are aware—stands on the top of the Calton Hill. We now learn from Professor Smyth's Report to the Board of Visitors, that a new house within a convenient distance is being built at the public cost. It is to contain the Library and

some of the working offices of the Observatory, whereby the actual astronomical operations will be facilitated. The best place for the house would of course be adjoining the Observatory, but the citizens of Edinburgh object to mar the view of their noble hill by crowding its summit with buildings. We learn further from Professor Smyth's Report that he is much in want of a new telescope, for the present one can be used for easy work only, and its "light-transmitting power is so limited that he cannot see the exacter test-objects;" while the "shakiness" of the stand is such that "nothing accurate can be attempted whenever a breath of wind is blowing." Moreover, the appliances for photographic and spectroscopic research are entirely wanting. Was there no one among the Board of Visitors canny enough to ask when this statement was laid before them—What is the use of an Observatory without proper instruments? And will the Board venture to ask the present Chancellor of the Exchequer to give them a new telescope? Whatever may have been the shortcomings as regards astronomy, Professor Smyth has not failed "to keep the Registrar-General supplied every month and every quarter with computed deductions from the observations made twice a day at fifty-five of the stations of the Meteorological Society of Scotland." From which we infer that Meteorology flourishes north of the Tweed as well as in England. The Observatory Library is in an unsatisfactory condition through effects of damp and gas. It is hoped that the worst of these effects will be obviated in future by a mechanical system of ventilation. In the investigation of this matter, it was found that with constant gas-light in the library there was a production of five pounds of water in a week, the water being so acid as to reddens litmus paper. No wonder that with so much corrosive vapour floating in the room the backs of the bound books fell off! Under the head of Special Astronomy, and the "choosing of new work," Professor Smyth discusses our British hereditary weights and measures, and advocates the adoption of the metrical system. But as a preliminary to this he argues that Government should have a careful survey and measurement made of the Great Pyramid of Egypt, "the most primeval and most purely scientific building of all the earth." The Great Pyramid appears to us a little out of place in a Report on the Calton Hill Observatory; and we cannot imagine that the present Government will undertake to find money to pay for measuring the mysterious sarcophagus which, as is assumed, contains the infallible standard of length and capacity.

From San Francisco to Cambridge, Massachusetts, and back, the distance is 7,200 miles. In February last this distance was travelled (if that be not too slow a word) by a telegraphic signal in one-eighth of a second.

According to Mr. J. A. Parker of New York, precession and nutation are not what they are assumed to be by astronomers, but are an effect of "polar magnetism"; and "the cause of polar attraction is wholly astronomical."

The series of 'Professional Papers' published by the Corps of Engineers of the United States' Army has been increased by a large, well-printed quarto, 'On the Rise of the Barometer in Surveys and Reconnaissances,' with a discussion on meteorology in its connexion with hypsometry. In this, we have another contribution to weather-science, which will be welcomed in many quarters. The United States, so vast in extent and so various in climate, offer a most important field to the meteorologist, and the more so as the phenomena to be observed between the Rocky Mountains and the Atlantic are not identical with those observed between the mountains and the Pacific. In the study of local peculiarities light would be thrown on the operation of general laws. Lieut.-Col. Williamson, the author of the work—which is illustrated by a map and numerous diagrams, and tables—suggests "the establishment by the Smithsonian Institution of a special meteorological office, with a competent head, whose sole duty it shall be to learn the value of each record," that is, of all the observations collected. If this were done—in

addition to all that is doing on our side of the Atlantic—we might then hope to lay something like a real foundation of meteorological science.

The green colour of leaves, one element of which must be a vegetable blue, has led an American experimentalist to the conclusion that leaves turn red at the end of the season through the action of an acid, and that the green colour could be restored by the action of an alkali. The conclusion has been verified by experiment:—autumnal leaves placed under a receiver with vapour of ammonia in nearly every instance lost the red colour and renewed their green. In some, such as the saffrafras, blackberry and maple, the change was rapid and could be watched by the eye, while others, particularly certain oaks, turned gradually brown, without showing any appearance of green.

Belgium is famous for industry and ingenuity. The conversion of beef tallow into Flemish butter has there become a recognized trade; and now certain Belgian chemists have contrived apparatus by which they manufacture champagne and other light sparkling wines in prodigious quantities. The process and the materials are so cheap that the "wines" can be sold at a franc a bottle and yield a handsome profit. Thirsty folk will do well to take warning, and avoid the danger that lurks in these sprightly achievements of modern chemistry.

M. Francisque Michel is printing his French prose translation of Tennyson's 'Idylls of the King,' to accompany the French edition of Doré's illustrations to the 'Idylls.' M. Michel has also in the press a volume of the 'Chanson de Roland,' and other songs relating to Charlemagne. Among the many publications which the same accomplished editor contemplates is one that will amuse both French and English linguists, namely, a volume of short poems of the thirteenth century, written in France in Anglo-French, the "Frensch after the scole of Straiford atle Bow" of the period, in mockery of the English rulers in France. We beg M. Michel to produce this volume speedily, as it cannot fail to throw light on the question of the pronunciation of our Early English words imported from the French, that is, not French of Paris, but, as Mr. Joseph Payne insists, the differently-pronounced and differently-spelt French of Normandy, with its flat "ay" for *oi*, &c. To Mr. Alexander J. Ellis and our critics of Early English pronunciation M. Michel's volume will be useful.

We read in the Jersey papers, that two cromlechs, viz., those at Anneville and on Le Couperon promontory, have been restored by the exertions of the Rev. F. Porter. Apparently with the best intentions, but unfortunately with a mistaken zeal, this gentleman has replaced the fallen and scattered stones in such an arbitrary manner that the original Celtic architects would fail to recognize their handiwork. The Couperon cromlech, when first examined, had only two capstones of the supposed original seven in position; these have now been restored arbitrarily from the neighbouring stones which might be made to fit; also many of the nine vertical stones were displaced: they are now in a state "fit to be seen." The reverend gentleman set about restoring it to its pristine condition; thus "the space within the peristaltic he did not examine, fearing his newly-executed work might fall in." We finally read, "This cromlech, as it now stands, is worthy of a visit from the antiquarian tourist." The tourist, doubtless, will be delighted, but the antiquary will be disgusted. If theories must be broached as to how and where such fallen stones were originally placed, let plans and elevations be discussed on paper; but if one gentleman may dispose of such remains according to his fancy, what is to prevent another from following the bad example and re-arranging them? After a few such restorations, it will be impossible for future scientific explorers to distinguish the modernized part from the original ruins, and these mementoes of the neolithic period will serve but to confuse archaeologists of succeeding generations. Measures are being taken to compare old plans with the remains as they are, and a strict investigation will be made as to how much has been altered,

and to what extent. It seems that these restorations have been irregular and desultory, no proper record of the proceedings being extant. Fortunately for Guernsey, the sites of most of the similar structures in that island have been purchased by gentlemen of thoughtful spirit, with a view to their preservation; but, even with this, it is impossible to secure some relics (witness the throwing down and breaking of the smaller capstones at Lancreuse), and it remains for further measures to be taken. It is not improbable an Act of Parliament will be passed this session for the preservation of national monuments, on the motion of Sir Harry Verney; and pending this Act, the Scientific Societies have set on foot inquiries into the present state of monuments throughout Great Britain and Ireland. It is hoped that such an Act will be sent to be registered in the Channel Islands, and that it will prevent Vandalism.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.—THE SIXTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, at Pall Mall East close to the National Gallery, from Nine till Seven.—Admission, 1s.; Catalogue, 6d.

WILLIAM CALLOW, Secretary.

THE INSTITUTE OF PAINTERS IN WATER-COLOURS.—THE THIRTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 53, Pall Mall.

JAMES FAHEY, Secretary.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admission, 1s.

SINAL, EGYPT, THE ALPS, including a large new Picture of MONT BLANC.—AN EXHIBITION OF WORKS BY ELIJAH WALTON. Pall Mall Gallery, 48, Pall Mall (Mr. Wm. Thompson), from Ten till Six.—Admission (with Catalogue), 1s.

GERMAN GALLERY, 168, New Bond Street.—A SERIES of large PICTURES, the Seven Churches of Asia (wonderfully illustrating the fulfilment of the Revelation of St. John), and other Eastern subjects, painted by A. Srobocka during his Travels in Asia.—Admission, 1s.

PROFESSOR PEPPER'S LECTURE on the GREAT LIGHTNING INDUCTION, as delivered before their Royal Highnesses, the Princesses Louise and Beatrice.—"Robin Hood" and "Aladdin," musically treated by George Buckland, Esq.—"The Astrometroscope"—Woodbury's Photo-Relief Process.—Doré's Pictures of "Elsie"—Stokes on Memory.—At the ROYAL POLYTECHNIC.—One Shilling.

SCIENCE

Geological Fragments, collected principally from Rambles among the Rocks of Furness and Cartmel. By John Bolton. (Whittaker & Co.)

John Bolton is a plain but remarkable man. Seventy-eight years of age is he when he gives this book to the public; and he does not appear to have published any other volume. At one reading he commends himself to our sympathy and goodwill, as he "leaves his work with an indulgent public, in the hope that his readers will give him credit for earnestness of purpose, and put down all his shortcomings in a literary sense to his inexperience as an author and to the overwhelming passion for a pursuit which has given intense pleasure during a privileged and lengthened existence."

Not many simple countrymen could at the age of seventy-eight produce so instructive and pleasing a volume as this—the greater part of which, however, seems to have lain hidden in manuscript for several years. Not a page of it displays signs of senescence, and all parts of it show vigorous common sense, a genuine enthusiasm for the beloved science, and gleams of homely humour. The author can crack a joke as well as a stone.

In 1795-6, a local squire, named Malachi Cranke, sank a well through limestone beds; and, as geologists well know, fossils, like truth, are sometimes found at the bottom of a well. At this remote date, little John Bolton was living, with his widowed mother and his younger brother, in a small neighbouring cottage, the yearly rent of which was 15s. One fine day the boy wandered down to the well; and while the sun was shining brightly on the rubbish-heap, he saw what he afterwards learned was the silvery spine of a *Producta*. This induced him to search more minutely, when he found

parts of *Encrinetes*, and was delighted therewith. Subsequently, daily visits were paid to this spot, and play-hours occupied amongst the rubbish, until the curious child became an incipient geologist, and literally

The child was father of the man.

Another little boy, a cousin, was prevailed upon to join in the pursuit; and these two children taught themselves the geological A B C on a rubbish-heap at a well. "It is now seventy-one years," says the author, "since the events here recorded took place, and that childish companion was until very recently alive, and residing at Gleaston. He was, like the writer, an old man, but he well remembered geologizing at the well, and talked with pleasure about the 'pins and needles,' 'fairy cheeses,' and 'queer things' which puzzled his understanding."

John Bolton further records a conversation between the two old fossil-hunters, and then quotes his own final reply to an observation of his cousin James:—"You say truly, Cousin James; it does give me great pleasure, as it always has done, such as no earthly pursuit ever did or ever can do, and I humbly ask the Lord that, so long as I am spared with eyesight to read His word in the Sacred Book, so long may I possess my other faculties, and be enabled to read the wonderful record of His works engraved in the rocks and stones of my own beloved Furness." Again, Mr. Bolton adds that his pursuit has "continued with increasing interest and pleasure for upwards of seventy years, and will last until the Lord in His own good time shall call the writer home."

At the age of nine years, little John reluctantly removed from Ulverston, and had to labour hard from morning to night in a weaving shop for eighteen pence a week. Although he had but little time and less money, he contrived within a few years to visit every mountain limestone quarry in Furness, and some of them several times. In later youth and in early manhood the sea-shore was his favourite resort, and many a heavy load of fossils was borne home along the sands and rocks, including corals, which were afterwards polished: a slice of one of which is now in the British Museum.

During all his seventy years of labour and leisure, John Bolton has been occasionally observing and collecting fossils in his productive district, and now he presents his arranged and attractive notes in more than 200 respectable pages of print. He has during his long life witnessed many local changes in mankind, though none in petrifications. He has persistently clung to the latter, and has become rich in collections and in recollections. Meanwhile, men have discovered around his vicinity immense deposits of valuable hæmatite iron, and have erected huge ironworks, and built capacious furnaces and made colossal fortunes. There, too, now stand the vast buildings and machines of the Barrow Hæmatite Iron and Steel and Mining Company, covering several acres of surface, and giving employment to some thousands of men. At their inauguration Mr. Gladstone made an applauded speech, and all the county celebrities assembled to hear him and to do honour to the Barrow Company: yet probably not one of that multitude, from the Prime Minister downwards, is a happier man than good old John Bolton in his lowly cottage, surrounded with stony stores and the fossil wealth accumulated during his industrious toil of threescore years and ten. His strength is in simple faith, his fortune is in fossils, his intensest enjoyment is in Nature; and to such a man luxurious mansions, political power, and popular applause would be but a poor exchange for pure pleasures, the memory of which hallows his old age and brightens his future hopes.

It must have been a great event for John Bolton when, in September, 1851, after spending a morning geologizing at the great limestone quarries of Skipton, in Yorkshire, he proceeded direct to Paris, and in twenty-four hours found himself at the gypsum quarries of Montmartre, the scene of Cuvier's great discoveries. John was disappointed there, as we ourselves have subsequently been; for nothing there now indicates either fossils or philosophy. But when John visited the geological galleries at the Jardin des Plantes, and found a few of his old acquaintances amongst the fossils of the same species which abound in a shale-bed at Gleaston Castle, near his own home, his pleasure was great. But greater than his pleasure was his pride when, addressing the curator of the collection, he pointed out the inferiority of the particular fossils to some of the same kind which he had in his pockets. The Frenchman was politely attentive to John, who, suddenly warming with British generosity, presented the whole pocketful of fossils to the curator as England's gift of science to France. "We presented," says John, "the whole to him, for which we received a thousand thanks; and he exultingly placed them in the same case, near the others, but apart from them. He was most struck, however, with a very perfect specimen of *Spirifer squamosa*, and was extremely anxious for us to point out on a large map of England the exact place where they were obtained." Had John Bolton received 1,000*l.* in place of a thousand thanks they could not have imparted to him more gratification.

A self-painted portrait of venerable John Bolton in full fossil-hunting fervour is not without interest for all readers, whether of like tastes or not:—

"Let the reader picture to himself an old man over seventy years of age, an inveterate fossil-hunter, quietly folding up his old wallet, made from coarse canvas wrapping, for a cushion, and sitting down on it in the middle of the street or town-gate of Rosshead, subject to the jeers and witticisms of every passer-by, and with hammer and chisel patiently dig and split up the soft rock of which the road is composed, and continue his work from morning till night without a moment's rest, and without meat or drink during the whole day; not even once rising from the ground to straighten himself. When night comes, see him pick up his wallet, hammer and chisel, and trudge home, having excavated a portion of rock about four feet square and one foot deep without finding a single fossil worth taking home. He will be surprised, however, to see him again the next morning, seated on the road as before, working with the same patience and perseverance, to return at night with hopes unabated, but without a single fossil. The third day passes with the same result. The old man's patience is not yet exhausted, and he will be seen again on the fourth morning at the same place and at the usual time. The result of the fourth day's labour is somewhat better than the other three: the old man succeeds in finding two or three indifferent specimens of *Cardiola interrupta*, but none of them good. It might naturally be supposed the man's endurance was now fairly ended, and he would give up the place as a failure for organic remains. Such, however, is not the case; for he continues to work one, two or three days almost in every week for upwards of two years, and during that time spends more than 200 days from morning to night, sitting in the middle of the road, working as described above."

There are several similar accounts of the author's way of life and work in these pages, and one or two capital specimens of home dialect. The whole chapter entitled 'Geologizing under Difficulties' is full of graphic narrative of the humbler kind; and this is followed by another, entitled 'Geologizing under Favourable Circumstances.' Those who will refer to the volume itself will be entertained by the

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unpretending descriptions of the author, who was once thus characterized by some boys, as he passed them—"That's tauld crack'd feller that sleeps on t'mountains, and Willie — is bringing him down fra Causey Pike, where he has bin for t'last two days; for I saw Willie and him ganging up together."

Every reader of this book will wish John Bolton some further addition to his happy life, and not a few, who have mingled in the fashionable frivolities of the day, may envy him his vigorous health, his simple enjoyments, and his humble confidence in the future.

To geologists who may meditate an excursion into the vicinity this book will be useful as a companion and guide; for though its scientific value is inconsiderable, its local information is very serviceable.

SOCIETIES.

ROYAL.—May 27.—General Sabine, President, in the chair.—The following papers were read: 'On the Radiation of Heat from the Moon,' by the Earl of Rosse; 'On a New Arrangement of Binocular Spectrum Microscope,' and 'On some Optical Phenomena of Opals,' both by Mr. W. Crookes; 'On the Laws and Principles concerned in the Aggregation of Blood Corpuscles both Within and Without the Vessels,' by Dr. R. Norris; and 'Researches on Turacine, an Animal Pigment containing Copper,' by Prof. A. H. Church.

GEOGRAPHICAL.—May 24.—Anniversary Meeting.—The annual ballot for President and Council for the year 1869-70 resulted in the election of the following:—President, Sir Roderick I. Murchison, Bart.; Vice-Presidents, Admiral Sir G. Back, F. Galton, Major-General Sir H. Rawlinson, and Major-General Sir A. S. Waugh; Trustees, Lord Houghton, and Sir W. C. Trevelyan, Bart.; Secretaries, C. R. Markham and R. H. Major; Foreign Secretary, G. C. Graham; Council, Right Hon. H. U. Addington, Hon. G. C. Brodrick, Rear-Admiral R. Collinson, J. Fergusson, A. G. Findlay, Right Hon. Sir T. F. Fremantle, Bart., Sir H. Bartle Frere, Sir G. Grey, Lieut.-Col. J. A. Grant, M. E. Grant Duff, Capt. E. A. Inglefield, R.N., Capt. F. Jones, Capt. Sir F. Leopold M'Clinck, R.N., Capt. Sherard Osborn, R.N., Capt. G. H. Richards, R.N., Major-General C. P. Rigby, A. J. E. Russell, T. Thomson, M.D., the Duke of Wellington, C. White, Sir Harry C. Verney, Bart.; Treasurer, T. Cocks.

ASIATIC.—May 31.—Anniversary Meeting.—Sir T. E. Colebrooke, Bart., M.P., President, in the chair.—His Highness, Prince Hassan, son of the Viceroy of Egypt, was elected a Member. The Secretary read the Report of the Council, including obituaries of Lord Strangford, Prof. D. Forbes and Mr. A. A. Roberts, and the financial report for the past year. The ballot for officers and members of Council gave the following result: President and Director, Major-General Sir H. C. Rawlinson; Vice-President, M. E. Grant Duff, Esq., M.P.; Treasurer, E. Thomas, Esq.; Honorary Secretary and Librarian, E. Norris, Esq.; Secretary, Dr. R. Rost; Council, Major E. Bell, C. P. Brown, T. Chenery, J. Dickinson, Capt. J. W. Eastwick, M. P. Edgeworth, J. Fergusson, W. E. Frere, Prof. T. Goldstick, A. Grote, C. Horne, Sir C. Nicholson, Bart., O. de B. Pissal, P. B. Smollett and Major-General Sir A. S. Waugh.

ZOOLOGICAL.—May 27.—W. H. Flower, Esq., in the chair.—Mr. J. E. Harting exhibited and made observations on a specimen of a rare wading bird from New Zealand, *Anarhynchus frontalis*, remarkable for the curious formation of its beak.—A communication was read from Dr. W. Baird containing additional remarks on an earthworm, *Megascolex diffringens*, of which the occurrence had lately been noticed in North Wales.—A communication was read from Dr. J. S. Bowerbank, containing remarks on the sponge lately described by Dr. Gray in the Society's Proceedings under the name of *Theonella Swinhoei*, which Dr. Bowerbank

believed to be a species of *Dactyloclalyx*, and identical with his *D. Prattii*.—A communication was read from Surgeon Francis Day containing the second part of a paper on the fishes of Orissa, British India.

ANTHROPOLOGICAL.—June 1.—Dr. Beddoe, President, in the chair.—F. K. Green, Esq. was elected a Fellow, and M. Emile Cartailhac, of Toulouse, was elected a Local Secretary.—Mr. J. Park Harrison exhibited native relics, flints, implements, &c., exposed by the sea at Arica, Peru, during the earthquake of August, 1868; and sketches by Lieut. Harrison of sculptured monuments in Easter Island.—The following papers were read: 'The Distinctions, Mental and Moral, occasioned by Difference in Sex,' by Mr. G. Harris; and 'On the Real Differences in the Minds of Men and Women,' by J. M'Grigor Allan.

MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Institution, 8.—General Monthly Meeting. Entomological, 7.
Tues. Architects, 8.
Ethnological, 8.—Indian Ethnology, Sir W. Denison and Major Pearce.
Wed. Microscopical, 8.—Method of Illumination to find the True Form of Diatom Markings, Rev. J. B. Reade; Results of Spectrum Analysis, Mr. Hogg.
Geological, 8.
Tues. Mathematical, 8.—Quadrice Transformation, II., Prof. Hirst; Reducible Cycles, Prof. Sylvester.
Royal, 8.
Zoological, 8.—Skeleton of Chinese White Dolphin, Mr. Flower; Birds from N.E. Abyssinia and Bogos Country, Dr. Otto Finsch; Myology of Menobranchus, Mr. St. George Mivart.
Antiquaries, 8.
Sat. Royal Institution, 3.—Semitic Culture, Mr. Deutsch.

FINE ARTS

ROYAL ACADEMY.

EXAMINATION of the current Royal Academy Exhibition presents some apparent facts which are of considerable interest with regard to the system which seems to have been adopted in placing the pictures on this important occasion, when ample room was at command and greater facilities for disposing the works than of yore, so as to present an interesting whole, rather than, as before, grouping the more valuable items in a single room. As the system in question will probably be adopted in future, and in order that it may be discussed with a view to improvements, if such be required, we note the results of a careful study of the new galleries. We believe these conclusions are correct, but cannot state them on authority. It seems to have been felt that the only way to diminish jealousy (of course liability to censure and challenge can never be done away with) was to proceed in a definite system, the same for all exhibitions and galleries. Every full Academician has one, and only one, picture in Gallery III., the most important room. The works of the President, an exception which can lead to slight, if any, abuses, alone violate the principle. So far as this disposition of R.A.s' works goes it can never, while the Academy remains as it is, be avoided; nor do we think, broadly, it is objectionable, for the majority of the R.A.s not only have the right of possession, but are eminent for merits and have earned their places. You cannot prevent Gallery III. from being a Room of Honour. After this plan has been carried out, the most important works of the best of the foreign contributors have places in this room: thus much courtesy demands, as well as a wise wish to bring eminent artists face to face, for the advantage of one side at least. Thirdly, in the same gallery, the more eminent of the A.R.A.s have places on "the line," wherever it is practicable so to dispose them. Gaps in this chamber have been filled with the works of outsiders. After this a great difficulty seems to have presented itself in making every room equally interesting by a distribution of good works, and the presence in all of those by R.A.s which remained when Gallery III. was filled. The objects must have been to avoid anything like the old Octagon Room or "condemned cell," to spread attractive elements, and distribute those crowds which ere now encumbered particular spots. It is apparent that much heart-burning must be spared by this comprehensive plan, which secures many advantages. It may be remembered that now there are

hardly any "bad lights," and that all the pictures on "the line," as well as those immediately above and below it, can be well seen. A distribution of the works of men in every school, whether it was liked or not by the "hangers," and the impartial exposition of all may have been next aimed at, and, we think, with such exceptions as all human labours afford, achieved. One very important point in the current gathering presents itself unchallengeably; this is, that landscapes of kinds the most diverse in modes and merits are, for the first time, placed where they can be seen. There are at least three times more landscapes than hitherto on "the line" or near it, and none, as too often before, over the doors. Whether these arrangements are desirable or not is the question. Let this be discussed. Persuaded that we have seen every work in the galleries, and having noted a large proportion of the whole as meritorious, our conviction is that, although errors of judgment are obvious, the work of hanging, if not that of selecting, has been done with tact and fairness; also, that what may be called a higher tone than ordinary is evident in the mass. The presence of fine foreign pictures such as those of MM. Daubigny, Corot, Alma-Tadema, Portels, Dubufe, D'Epinay and Mdlle. Rosa Bonheur, is in every sense desirable; the absence of "the sky" and "crinoline" lines is hardly less so. As to the number of works now accommodated, a summary of successive Exhibitions is interesting. In 1861 there were 1,134 items; in 1862, 1,142; in 1863, 1,205; in 1864, 1,052; in 1865, 1,077; in 1866, 1,053; in 1867, 1,195; in 1868, 1,206; now there are 1,320, or nearly 300 more than in three several recent years. Our wish is for fewer items and a higher standard. The want of both selecting and hanging committees is, more time for the performance of their duties. Why should not pictures be sent a fortnight earlier than hitherto?

FINE-ART GOSSIP.

Considerable progress is being made at the British Museum in the erection of the large new gallery, which will cause the Elgin to abut on the Print Room. It is much to be desired that space could be found for the exhibition of some of the treasures of the Department of Prints and Drawings.

At the Corinthian Gallery, Argyll Street, Regent Street, there are a few—we are sorry to write a very few—tolerable pictures, and a still smaller number which, having been exhibited before, we are not again called upon to notice. We take the former in the order of the Catalogue, beginning with Mr. M. A. Langdale's *Azalea* (No. 18)—in a Chinese jar, showing considerable feeling for colour and solidity.—Mr. Wyllie's *Homeward Bound* (20)—a wreck on a coast, at sunset—is effective, and although powerfully, yet coarsely painted. A *Reach of the Thames* (32), by the same,—the river and its craft seen in a dingy London sunlight, and with a broad sheen on its surface,—is quite as effective as the last, and less coarse: it is not without pathos of its kind.—*Carting Turf from the Moss* (95), by Mr. T. White,—a cotter's family aiding the family donkey in dragging an inordinate load,—is uncouth in treatment, shows strange want of education, or stranger defects of judgment, on the part of the painter, and wonderful crudities, yet great natural feeling for local colour, as in Nature, considerable discrimination of character and some sense of atmosphere.—Nos. 128 and 136, by Mr. T. Signorini, *The First of the Blossoms* and *The Last of the Leaves*, both water-side subjects, are much in the style of M. Corot as to composition, but antipathetic to that master's mode of thinking in their rather "pretty" colouring. These are commendable works on many grounds, such as delicacy, tastefulness, brightness and artist-like treatment—a very rare quality.—We must make a long leap from No. 136 to No. 214, which lands us among the water-colour drawings here, and before Mr. F. W. Stock's *Northborough Hall* (214)—a capital study of an old greystone and greystone-roofed manor-house, as seen at twilight. This has the variety of sober tints and tones, and the peculiar flatness of the

effect of light: it also exhibits good colour.—Mr. A. Dawson's *An Old House, Wotton Park*, is prettily treated, but rather spotty and black in the shadows: it lacks solidity of handling and breadth of colour.—There is much pretence in the execution of Mr. G. Crozier's *Highland Solitude* (259)—a tarn—one of those subjects and popular effects which are this year so strangely rife, and alike in the manners of their treatment by diverse artists.—No. 291, by Mr. P. Marchal, *Summer Time*—girls fishing—is very cleverly composed, good in its character, but imperfect in its execution, and erring in excess of blackness in the half-tints. Other noteworthy drawings are Mr. O. Morris's *Bonne, Kait Bay, Jersey* (282), *Early Spring in our Garden* (279), by Mrs. Marable, and *Holmbury Hill* (268), by Mr. Stocks.

The collection of the Pictures and Studies of the late R. B. Martineau, which we lately noted as about to be made at the rooms of the Cosmopolitan Club, 30, Charles Street, Berkeley Square, is now open, and comprises, we believe, all his important works, from 'Kit's Writing Lesson,' which was at the Academy in 1852, to the picture which he left unfinished, and is styled 'Christians and Christians.' The latter represents the contrasted effects of superstition and heart-belief upon the conduct of diverse individuals. A poor and aged Jew pedlar has been hunted by the half-savage people of a town and fallen in the last gasp of flight and fear at the door of a house which is tenanted by true and tender-hearted Christians, who come to his defence and relief. This is a work which, even in its incomplete state, displays the strict love for Nature and great Art-power of the painter. It is rich in colour, expression and signs of learning and carefulness, and would surely have approached the extraordinary merits of that painting which at the International Exhibition established his reputation. The latter work we are glad to see again, and are more than ever convinced of the genuine, artist-like and original thinking, deep pathetic and satirical ability, fine sense of colour and chiaroscuro—that, in England, rare quality which Martineau displayed. Our readers will remember this painting as 'The Last Day in the Old Home,' and because it represents the recklessness of an unworthy son of ancient birth and the effects of his criminality upon his family and house. Here also is 'Piccola, or the Prison Flower,' 'Katherine and Petruccio,' and other complete pictures, besides many capital studies.

MUSIC AND THE DRAMA

ERNST PAUER'S ANNUAL MORNING CONCERT will take place at the Hanover Square Rooms, on MONDAY, June 7, at Three o'clock.—Vocalists: Mdlles. Berry, Greening and Drasidell. Herren Alexander Reichardt and Wallenreiter. Instrumentalists: Violin, Herr Ludwig Straus; Viola, Mr. Otto Bernhardt; Violoncello, Signor Fietti; Pianoforte, Herr Ernst Pauer. Conductor, Signor Alberto Randegger.—Reserved Seats, 10s. 6d.; Admission, 6s.; at Robert W. Olliver's Music Warehouse, 19, Old Bond Street; at Herr Pauer's Residence, 30, Onslow Square, South Kensington; the principal Music Warehouses; and the Office of the Hanover Square Rooms.

THE ORATORIO CONCERTS.—'ST. PAUL.'—On WEDNESDAY, June 9, at Eight, Mendelssohn's 'St. Paul,' at St. James's Hall. Madame Lemmens-Sherrington, Mdlle. Drasidell, Mr. Sims Reeves, Mr. Montem Smith, Mr. Lewis Thomas, Mr. Chaplin Henry and Mr. Beale. 300 Performers. Conductor, Mr. Barnby.—Tickets, 1s., 2s., 3s., 5s., and 10s. 6d.; at Novello, Ewer & Co., 1, Berners Street, W., and 3s. Penitry, E.C.; the principal Music-sellers; and Austin's Ticket-Office, St. James's Hall.

THE LONDON GLEE AND MADRIGAL UNION (established 1859) will give, by desire, THREE EXTRA THURSDAY AFTERNOON GLEE AND MADRIGAL CONCERTS, at St. James's Hall. Mr. Land, Director, 4, Cambridge Place, Regent's Park.—Tickets, 5s., 3s., 2s., 1s.; of Mr. Mitchell, 59, Old Bond Street; and Mr. Austin, St. James's Hall.

ROYAL ITALIAN OPERA.—The only novelty of the season, thus far, has proved an utter failure. None who had heard 'Don Bucefalo' could have prognosticated any other fate for such an opera in such a house as Covent Garden. Signor Bottero has acquired some sort of celebrity in the part in Italy, but even if he were really humorous, instead of being merely eccentric, it would be impossible for him in a large theatre to give substance to so shadowy a character or effect to such flimsy music. Signor Cagnoni's production, as played here, gives the spectator the impression of a slight, insignificant sketch lost in the midst of a large and gorgeous frame. However framed, the sketch is not

worth examining. 'Don Bucefalo' is one of those effusions which by their very weakness evade the critic's knife. Aim but a blow at it, and, before you can strike, it will be lying prostrate at your feet. It is nothing more than a little farce without a story, played with small music for a long time on a large stage. Signor Bottero betrayed some skill,—too much to be amusing, too little to be of any worth,—on the piano and violin, but the place for such an exhibition is a supper-room, not an opera-house. So the audience of Saturday seemed to think, for, as 'Don Bucefalo' went on, the hearers gradually melted away, until the rehearsal simulated on the stage acquired, in the absence of listeners, a realistic effect undreamt of by the author.

CONCERTS.—The Philharmonic Society, impelled by its new fancy of going with the times, went so far in this direction at its last concert that it dipped into the music of the future. It gave as a specimen of Herr Wagner's style, the introduction to 'Lohengrin,' the most clearly written movement in that most irritating opera. The movement is, however, as empty as it is simple, its sole attraction resting in the artful orchestration which conceals the bare poverty of the ideas. The symphonies were Beethoven's in B flat, and that of Haydn, in the same key, which is called after the 'Reine de France.' M. Vieuxtemps and Mdlle. Mehlig were the players, and Madame Volpini and Mr. Santley the singers.

At the new Philharmonic Concert, of Wednesday, Dr. Wylde brought forward another of the overtures by Cherubini,—that to 'Der Portugiesische Gasthof,'—for which he has a justly founded predilection. Cherubini was a consummate master of his art, and he is nowhere heard to fuller advantage than in his fine overtures. The symphony was Mendelssohn's Scotch. M. Vieuxtemps played his own concerto in D minor, and M. Wieniawski—not the violinist, *bien entendu*—Beethoven's pianoforte concerto in C minor. We must again protest against the practice followed in the new Philharmonic programmes, and in those of the Musical Union, of puffing the artists engaged in the concerts. M. Vieuxtemps's reputation is assured, and cannot easily be injured. Nevertheless the praise lavished upon him in the programme under notice must inevitably provoke hypercriticism.

Madame Sainton gave on Wednesday, in conjunction with her husband, one of those monster concerts which have latterly been much on the increase. She was assisted by Madame Adeline Patti, and by a whole army of artists; but no novelty was brought forward. At Madame Puzzi's concert, held on Monday, M. Offenbach's pretty operetta, 'Le Mariage aux Lanternes,' was sung,—in addition, of course, to countless miscellaneous songs.

ADELPHI.—A new version of M. Émile Augier's comedy of 'Gabrielle' has been produced at the Adelphi Theatre. The popularity which 'Gabrielle' has attained in England, where it has been frequently adapted, is doubtless attributable to the moral—the same cause which in France obtained for it the Monthyon prize of the Académie. Of all French plays, 'Les Inutiles' not excepted, 'Gabrielle' is in design most rigidly virtuous. Its aims are, apparently, the exaltation of prosaic and commonplace virtues, and the apotheosis of the bourgeoisie. But the execution is inferior to the intention. The processes of seduction are described with unedifying minuteness of detail, while the arguments employed to combat wickedness are neither very strong nor very generally applicable. Social convention indeed, rather than moral purity, is the object of M. Augier's admiration, and his appeals are addressed to the sense of propriety rather than the higher instincts of human nature. What was wanting to make 'Gabrielle' a thoroughly poor and weak drama has been added by the adapter, who, with the ingenuity of his class, has cut out what might prove distasteful to an English audience, and has left the remainder more unpleasant without being one whit more proper for the excisions. In 'Gabrielle,' the husband, who has

been the subject of stage banter since the days of Molière and Congreve, is rehabilitated at the expense of the lover. A wife who meditates and almost commits an infidelity is won back by her husband's words and actions to a sense of her duty. Cleverly and ingeniously, in the original, the means whereby the mind of the erring woman is wrought upon are exhibited. A sister-in-law who has yielded to the temptations to which the heroine seems likely to succumb, and who knows accordingly all the dangers with which the path of illicit love is beset, is one of the strongest of these. The husband of this woman, though he has forgiven her offence, is a little mistrustful concerning her, and regards with natural jealousy the frequent and close interviews which in the interest of her relative she holds with the would-be seducer. Mr. Webster, jun., who, we believe, is responsible for the translation, has removed the stain from this woman's character, and has weakened thereby the value of her lessons and made her husband's jealousy absurd and inexplicable. One or two scenes are good enough, however, to retain in the adaptation something of their old power. Such is the scene in which *Hugh Wollaston*, the hero, listens to a conversation with the idea of proving to Grimsditch, his brother-in-law, the injustice of his suspicions, and learns that it is his own wife who is in danger. The momentary failure, the quick resumption of an appearance of composure and the attitude of apparent calmness, behind which suppressed emotion is visible, of Mr. Webster were admirable. In the early scenes Mr. Webster acted timidly and feebly. In the second and third acts he was roused to display great energy and talent. Miss Furtado represented satisfactorily the discontent of *Eve*, the "femme incomprise," but showed herself inadequate to express the very moderate amount of passion by which the woman's nature is subsequently awayed. As a whole, however, Miss Furtado's impersonation was better than any she has previously exhibited. Mr. Neville looked and played the part of the disappointed lover satisfactorily, and Mrs. Mellon gave a broad and effective representation of Mrs. Grimsditch, Eve's friend and counsellor. In sinking to a low-comedy tradesman Grimsditch, the poetic notary, (*Tamponet* of the original), Mr. Webster has grievously damaged the play. In the hands of Samson *Tamponet* was one of the most amusing "eccentrics" of modern comedy. In those of Mr. Taylor Grimsditch is an impossible combination of Dr. Pangloss with the tradesman of farce. *Eve* was received during the second and third acts with great favour. During the progress of the first act signs of discontent were frequently exhibited.

QUEEN'S.—The new play 'The Turn of the Tide,' founded by Mr. Burnand upon Mrs. Edwards's novel 'The Morals of Mayfair,' is a bad specimen of adaptation and a tedious work. What spirit the original possessed has quite escaped in the process of reconstruction. A happy termination has been provided to the tale, its effect being as damaging as the substitution of an innocent passion for an illicit intrigue proves in the case of an average French drama. In the novel, some vices of modern society are exposed and castigated; in the play, young ladies are instructed that if they fall in love with married men and wait long enough, they will probably obtain the prize they covet not much the worse for wear. Mr. Burnand's story is as follows: Marguerite Asheton loves Philip Earncliffe, not knowing that he is married. He returns her affection, and somewhat late in the day tells her the story of his life, explaining how he is linked to an unloving and unsympathetic wife. For the scene of this tardy confidence he chooses a cave on the coast of Brittany. So interested are both in Philip's story, they do not perceive until too late that the tide has cut off their retreat. When death appears inevitable, a mutual avowal of love is made. Aid comes; and the lovers, saved from death, part, resolved to meet no more. But Earncliffe's wife dies, and he returns at once to Marguerite, who, though her necessities have compelled her to acquiesce in a marriage which is on the point of accomplishment, has always been true in heart to her lover, to whom now she turns. Little space

is required for the development of this plot; and the greater portion of the four hours over which, on the first night, the performance extended was occupied with comic scenes which had not the slightest connexion with it. Mr. Burnand exaggerates the worst defects of ordinary British playwrights, introducing meaningless scenes of absurdity, and writing up to the "humours" of actors rather than with a view to the artistic requirements of his story. His comic business consists of a series of squabbles between a stockbroker and his wife which are void of humour or originality of any kind. His dialogue is no better than his construction, and when it is not coarse is vapid and commonplace. The drama is, indeed, without merit of any kind; and, were it not that Mr. Burnand's humour, so far as it has yet been seen, is essentially non-dramatic in character, we should have difficulty in attributing it to his pen. Some clever actors were engaged in the representation of the piece, but the performance as a whole deserves condemnation. Mr. Vezin, as *Philip Earncliffe*, made the most of an ungrateful part, and Miss Henrietta Hodson, Mr. John Clayton and Mr. Frank Matthews put more or less spirit into their impersonations. But the remainder of the cast was below criticism. Characters supposed to belong to the highest society wore dresses scarcely admissible in farce, and displayed airs and graces that would have been appropriate enough had the assemblage depicted been that in 'High Life below Stairs.' A performance more completely discreditable to English Art has seldom been seen. Some scenery of an unattractive and eminently sensational kind was provided. A representation of the Cave of Morgane, on the coast of Brittany, with an effect of an advancing tide, was novel and ingenious. No sign of discontent on the part of the audience attended the progress of the play, and at the fall of the curtain every sign of a success was shown.

ST. JAMES'S.—Of the few works of George Sand which have obtained success in a dramatic form, 'Les Beaux Messieurs de Bois Doré' is the most picturesque and romantic. Amid all its exciting incident it preserves an atmosphere almost Arcadian, and its characters blend together in strangest fashion the attributes of humanity with those of the denizens of fairyland. Sylvain, the Marquis de Bois Doré, for his bravery and nobility, might claim a place at the round table; in his vanity and affectation he is almost twin brother with Malvolio. Jovelin, strange as the combination seems, is a Huguenot troubadour; and Sciarra, the villain of the story, is as brave as he is suspicious, and can, on emergency, be as generous as he is base. While dealing with characters of this class, the drama preserves an historical truth higher than mere archaeological fidelity can bestow. It transports one to the time when gentlemen named their servants, or possibly themselves, after the characters in their favourite romances, and when men of rank, proscribed for truth's sake, wandered about France disguised as Bohemians, with foreign emissaries of the Inquisition or friends of Concini dogging their footsteps. The play, which has been framed by M. Paul Meurice from the drama of the same name, is a good specimen of adaptation. Its scene is laid in the Chateau of Briantes, belonging, in 1617, to Sylvain, Marquis de Bois Doré. A wedding is anticipated in the chateau, for, owing to the conditions of a will, Lauriane, daughter of De Beuvre, an old friend of the Marquis, finds herself compelled within a week to choose a husband from the many suitors whom her beauty and wealth have attracted to the house in which she resides. At the head of these suitors, in spite of his seventy years well worn and well concealed, the Marquis gallantly places himself. The chateau is decorated with flowers for the expected festivities, and the servants, in place of coarse, rustic names, answer to such appellations, taken from the *Astrée* of D'Urfé, as Clindor, Adamas, Aristandre, and the like. Among the crowd drawn by the *fêtes* are Jovelin, a musician, and Mario, a youth, his companion. In the latter, the Marquis recognizes his nephew and the heir to his estates, supposed to have perished when his father, during a foreign tour, was murdered. The rejoicings become now

more earnest, and the Marquis, casting aside affectations of youth, appears in his white hair, leaning on the shoulder of his new-found relative. In one of the suitors to Lauriane, Mario recognizes the murderer of his father. This man, whose cunning in sword-play has been exhibited, the Marquis challenges and defeats, the desire for vengeance nerving his arm to strength against which the skill of youth is vain.

So slight a sketch of a portion of the plot does scanty justice to the drama. To this the character of the Marquis supplies the main interest. The high-bred and gallant old coxcomb clinging tenaciously to the appearance of youth, and delighting to recall the scenes and personages of that romance among the characters of which, doubtless, he figured, was scarcely recognizable in the kind-hearted and courteous but resolute gentleman, determined to exact the sternest revenge for the crime that had robbed him of a brother, and left him childless and friendless during the best years of his life. M. Lafont's representation of the Marquis is the best impersonation he has yet given us. It abounds in subtle and suggestive touches, and has exceeding breadth and delicacy. M. Lafont has not the dignity of his predecessor in the part, M. Bocage, whose death followed closely upon the cessation of his performance; but he has unsurpassable vivacity, and his gallantry, ease and breeding are perfect. In some scenes, and notably in the duel with his brother's murderer, M. Lafont displays more earnestness and force than he is accustomed to exhibit. His courtship of Lauriane, his recognition of Mario and his defiance of Sciarra are admirable. Most of the characters of the drama are well conceived and cleverly painted. Jovelin, the Bohemian companion of Mario, the friend of Galileo and Giordano Bruno, is a creation in George Sand's especial line; and Guillaume d'Arç, De Beuvre and De Lucenay are good pictures of the nobility of the epoch. The general cast of the play was creditable. Among those who most distinguished themselves were Mlle. Léonide Leblanc as *Mario*, M. Paul Clèves as *Jovelin* and M. Latouche as *De Beuvre*.

PRINCESS'S.—Herr Formes made his first appearance at the Princess's on Wednesday last, playing *Shylock* in 'The Merchant of Venice.' Such an experiment as Herr Formes has made in passing from the lyric to the tragic stage, and essaying in a foreign language one of the most arduous parts in the drama, is, as may well be believed, unprecedented. Its success in the present instance was not such as will lead to its repetition. The fine voice of Herr Formes was heard to advantage, though its notes became in the end a little monotonous. Portions of the representation were suggestive, and the entire performance had a blunt energy which saved it from commonplace. But, as a whole, it was unsatisfactory in conception and in execution. The remaining parts in the drama were so badly supported that the performance may enjoy the unenviable reputation of being the most flagrantly, one might add, most perversely, wrong of any similar representations which recent days have witnessed.

MUSICAL AND DRAMATIC GOSSIP.

THE second public performance in England of Rossini's 'Mass' is announced for Wednesday next in Covent Garden Theatre. The artists will be the same as at St. James's Hall, but we hope that the performance will be better.

The new Lecture Theatre at the South Kensington Museum is being acoustically tried by a Committee appointed for the special purpose. On Wednesday last, a trial of voices, directed by Mr. Arthur Sullivan, took place, and on Wednesday next, there is to be a trial of voices under the direction of Mr. Ella.

The performances of English opera at the Crystal Palace commenced on Monday with 'La Sonnambula,' Miss Blanche Cole being the heroine and Mr. George Perren the hero. 'The Bohemian Girl,' and 'The Bride of Lammermoor' are to follow. Surely it would not be impossible to bring out something a little less worn.

The autumn season at the Princess's will commence with a revival of 'Acis and Galatea,' with Herr Formes as Polyphemus.

Members of the Haymarket company, including Miss Robertson and Messrs. Buckstone, Chippendale and Howe, have been playing during the past week at the Standard Theatre. At the East London, Mdlle. Beatrice has appeared in the drama of 'Marie Antoinette,' recently performed at the Princess's. At the Britannia, a "Ghost drama," arranged by Prof. Pepper, has been exhibited.

It is pleasant to hear of continued musical activity in Scotland, where until lately the art was so little cultivated. Bigotry, too, is giving way before advancing civilization. Witness a recent performance by the Dundee Amateur Choral Union of Mozart's 'Requiem,' with the original text, and of Schubert's 'Song of Miriam,' both, as we learn from a correspondent, efficiently rendered.

The Opéra Comique is the only theatre in Paris in which there is any activity just now. A Mdlle. Fogliari, a pupil of M. Duprez, made a promising debut a few days ago as *Mimi* in 'Vert-Vert,' and the first representation of 'La Fontaine de Berny,' by M. Nibelle, was announced for Wednesday. The libretto by MM. D'Ennery and Cormon of an opera to be written by the veteran M. Auber was read a few days ago. 'Rêve d'Amour' is the fitting title of the story to be set by a composer who is nearly ninety years of age. Let us hope it may be as fresh and fascinating as 'Le Premier Jour de Bonheur.' MM. de St. Georges and Sandeau have agreed to supply a three-act opera founded on the novel of the latter author, 'Vaillance.' M. Gounod has withdrawn his 'Roméo et Juliette' from the repertoire of the Théâtre Lyrique in order to transfer it to the Opéra Comique. 'La Juive,' 'Faust,' and 'L'Africaine,' comprise the present unchanging bill of fare presented at the Grand Opéra. Mdlle. Sternberg, who has taken part in 'Rienzi,' has made more impression in 'Violetta,' as 'La Traviata' is called in Paris. M. Offenbach's new opera, 'La Princesse de Trébisonde,' which is to be played for the first time at Baden, is now in rehearsal at the Paris Bouffes Parisiens, where the season has come to an end. 'Les Rendez-vous Bourgeois' has been revived at the Athénée, the musical reputation of which theatre is certainly on the increase. The Café de l'Horloge in the Champs Elysées has been converted into an open-air summer theatre capable of holding three thousand spectators. Operettas and elaborately got-up ballets are to form the staple attractions. It is a pity that our treacherous climate makes the establishment of some place of amusement à ciel ouvert an impossibility here. Even in Paris it is dangerous. It was thought necessary to insert the ominous words "weather permitting" in the announcement that the "Concerts Elysées" would be opened on a certain day last week.

Several novelties are in rehearsal at the Gymnase. Among them are 'Le Premier,' a one-act comedy of MM. Fournier and Bourdon; 'Tercadet,' a one-act piece, written by M. Siraudin, for M. Ravel; a four-act drama, by M. Charles Garaud, and a new comedieta by MM. Clairville and Gastineau. M. Train, a young premier, who brings with him a reputation acquired in Italy, will shortly make his debut at this house.

'La Parvenue' of M. Rivière will be the next novelty at the Théâtre Français, and will be produced in July. M. Augier's new comedy will not be played until September, when it is expected to produce a battle royal.

M. Nestor Roqueplan, the new lessee of the Châtelet, is the most decidedly literary of Parisian managers. It is interesting, therefore, to see that ballet is the principal attraction on which he relies. His agents are travelling in Germany and Italy in search of dancers. The first piece announced for production is the 'Poudre de Perlinpinpin,' a fairy spectacle of MM. Cogniard Frères.

The imperial decree concerning the reception of plays at the Odéon has now been published. In its main provisions it resembles the regulations concerning the Comédie, which have already been given in the *Athenæum*. The Odéon being more of

a private speculation than its rival, the laws are relaxed in some respects; the *comité de lecture* consists of four people only, and the management has a more influential voice in the decision.

'Le Moulin Rouge,' a melo-drama, in seven tableaux, by M. Xavier de Montépin, has been brought out at the Galté. It is a very "sensational" piece, full of murders, abductions and like matters, and its production reflects little credit on the new management.

New statues in marble of Corneille and Molière have been acquired for the *foyer* of the Comédie. Busts of Ponsard and of Collin d'Harleville, the author of 'Les Châteaux en Espagne' and 'Le Vieux Célibataire,' have been ordered by the Ministère des Beaux Arts for the same institution. Busts of Hippolyte Flandrin the painter, Duret the architect, of Rossini, and of Hippolyte Lebas, have been commanded for the Institute; and others of Beethoven, Donizetti, Hérold, and Lesueur for the Conservatoire.

Correspondents from Düsseldorf speak well of the Lower Rhenish Musical Festival, held there at Whiteutide, Handel's 'Joshua,' Mendelssohn's 'Lobgesang,' and Sebastian Bach's 'Magnificat,' with additional accompaniments by Robert Franz, were the most important works performed. Beethoven's Violin Concerto, played by Herr Joachim, and Schumann's Violoncello Concerto, by Herr Grützmacher, were the chief solos. The principal singers were Frauen Bellingrath, Soltans, and Joachim, and Herren Vogl and Hill. Band and chorus, the latter numbering 700 voices, are stated to have been remarkably efficient. But the greatest sensation of the festival seems to have been created at an extra-official concert by a boy of fourteen, Julius Röntgen, son of Herr Röntgen, of Leipzig, who led the first violins. The boy himself played on the organ several preludes and fugues, as well as variations on an original theme of his own composition, while a *duo* of his for violin and viola was performed by Herren Joachim and Röntgen, senior. The great violinist takes much interest in the precocious youth, who is said to possess undoubted genius.

The new Opera-house of Vienna was opened on the 25th ult. by a ceremonial peculiarly German in character. A prologue written by Herr Dingelstedt, the director of the theatre, exhibited the genius of Vindobona in front of a representation of the Kärntner-Thor, which gave its historic name to the old theatre. Vindobona descends on the improvements recently effected in the city, and in illustration of her words the scene changes to a view of the entrance-hall to the new house. She calls on the various races subject to Austria to join in the national anthem; on which Poles and Hungarians, Styrians and Tyrolese, appear in their divers costumes, and join in the Emperor's Hymn. The prologue contained a tribute to the memory of the two architects of the theatre, both of whom died before the completion of their work. The new house is said to be very commodious, both before and behind the foot-lights, and presents, in spite of a strange mixture of styles, an imposing appearance from the outside. The decorations are in very good taste, and the ventilation well cared for. The opera of the opening night, Mozart's 'Don Juan,' was sumptuously put upon the stage, but so indifferently performed, that long before the curtain fell the house was half empty. It is not only in Vienna that handsome dresses are intended to compensate for bad singing.

MISCELLANEA

Darwin's Elephants.—In the last edition of Mr. Darwin's 'Origin of Species,' he makes the following statement (chap. iii., page 74, line 18):—"The elephant is reckoned the slowest breeder of all known animals, and I have taken some pains to estimate its probable minimum state of natural increase. It will be under the mark to assume that it begins breeding when thirty years old, and goes on breeding till ninety years old, bringing forth three pair of young in this interval. If this be so, at the end of the fifth century there would

be alive fifteen million elephants descended from the first pair." Perhaps some of your readers will be able to enlighten my dull intellect as to the process of reasoning by which this result is obtained. According to Mr. Darwin's theory, each pair brings forth a pair when it is thirty, when it is sixty, and when it is ninety. Hence if there be one pair in the first year, there will be one pair born in the thirtieth year; these two pairs will produce two pairs in the sixtieth year, and these four will produce four pairs in the ninetieth. After that we have only to add the numbers born in the three preceding periods to find out how many are born in each period; because after they have attained the age of ninety years they cease to breed. This method of reasoning gives the number of pairs born in each period of thirty years as 1, 1, 2, 4, 7, 13, 24, 44, 81, 149, 274, 504, 927, 1,705, 3,136, 5,763, 10,609, 19,513; the last number being born in the period commencing with the five hundred and tenth year. Therefore the number of elephants alive at that time would be 42,762 pairs, that is, 85,524 elephants, less the number that would have died by reason of their age. But Mr. Darwin says that there would be fifteen millions. On what does he base his calculation?

PONDERER.

Liverpool.—Will Mr. Charnock have the goodness to explain how the sea-pool could "encircle the old town? The peninsula on which the castle, ancient chapel, and great tower stood had and has a long frontage to the Mersey proper; the sea-pool has been long filled up and covered with streets and buildings. Perhaps also he will explain how Liverpool, the form of name preserved in the earliest document extant,—that is, King John's Charter,—could be derived from Llyrpyl. It is not difficult to conceive how a Norman-French clerk would convert Liverpool or Liferpole into Leverpol; but the transformation of Llyrpyl is not so simple. Do the names of Livermore in Suffolk, and Livermead in Devon, afford any clue to the significance of the *liver*? Are they or have they been boggy or swampy places?

A DICKY SAM.

Silly.—The writer of the notice of "A Cotswold Gloucestershire Dialect" is quite correct in saying that "in the older English *silly* meant innocent." Minshew makes *silly* synonymous with *simple* in this sense. In the sixth century the word *silly* seems to have been employed as synonymous with *single*. In Tom. III. of 'Wilkins's Concil. Mag. Brit.' a statement is given of the "Grivances of the House of Common against the Clergy" (A.D. 1530), in which the following passage occurs: "For the children of the dead shall all die for hunger, and go a begging rather than they would of charitie give to them the *silly* cow, which the dead man ought, if he had but only one, such was the charitie of them." In the 'Constitutions,' 'Alexandri Coventriensis Episc.' (A.D. 1237), the sin of envy is explained: "Invidet autem homo, qui in animo suo tabescit ex aliquo bono quod videt in proximo suo, et dicitur Anglice *Ith* give *onde*." The word *hone* is given in Hartsorne's 'Salopia Antiqua,' "to long after anything, desire intensely." I have frequently heard the word used, but *always* without the aspirate. In the 'Constitutions,' above cited, we have "Superbia. Istud peccatum dicitur Anglice *prude*." Is this a mistake between the substantive and the adjective?

M.A.

The Mother of Two Poets.—Something has been written about Liverpool and the etymology of its name; something about a hill between Marden and Cranbrook; about a house on the north slope of that hill—its name, its antiquity, and the probable derivation of its name. Such inquiries are interesting.

For what? and who? and when? and why?
Belong to true philosophy.

Chillington House, Maidstone, is stated to be six hundred years old. Though I have supposed Husheaf House—a name I gave from the recollection of how I think I heard it uttered many years back—to be of great antiquity, I have not supposed it to be so old as that; but I have hazarded a conjecture that the name is some way connected with a family of the name of Sheafe—a family Mr. Tarbutt says he finds to have been

located about the neighbourhood in 1608. Mr. Tarbutt says (*Athen.* May 8), in reply to me, the present occupier (*query*, proprietor) of the place told him he believed the proper name of the house to be Heart-Sheafe, but that some dwellers in the neighbourhood call it Hush Heath. This he supposes would indicate to a stranger that the place *once* grew a great deal of heath, which he states to have been a *fact*. Whether this house was called Sheafe House or Heath House in centuries gone by, with any prefix or no prefix, I will not determine. But if Heath House, why? Heath grows in various woods within a few miles, where the surface and the subsoil is sandy; but the subsoil of this hill is from bottom to top a continuous bed of marl. Therefore, though it may be historically uncertain what the place may have been popularly called in past ages, it is scientifically certain that a great deal of heath never grew there. Mr. Tarbutt's youthful recollections might have reminded him that heath did not grow on the soil that was dug to make tiles. I beg leave to apologize for having suggested that the "mother of two poets" might have been born in the vicinity of Cranbrook, and not exactly in the town. Possibly Giles Fletcher would not have taken more than a three minutes' walk to woo a lady who afterwards became the mother of two poets; but I well remember taking many longer walks to woo a lady born at a well-known house in that town, who, though she brought me more than one child, never proved to be the mother of more than one poet. Perhaps there is something in the atmosphere of that charming little town that peculiarly fits it for being the birthplace of the mothers of poets.

J. F.

Oxford.—This name means "ford of the [river] Ox, Ouse, or Isis." This is confirmed by the Isle of Osney, or Ouseney, which in old maps is placed opposite to Oxford. Conf. Azminster, Exmouth, Izeworth, Uxbridge, Ouseburn, Osborne, Opringe, Wisbeach.

R. S. CHARNOCK.

Not-head.—"Not-head" is broad, bull-headed. "Nowt-head" is used in the south of Scotland as a term of derision, synonymous with blockhead. Nott in Dunbar, nowt in Burns, oxen. W. J. A.

Use of Words.—In the use of words, are we to be guided by our best dictionaries or by printers? If by the former, why is our language allowed to be defaced by such words as "everything," "everybody," "everyone"? If there was good authority for the use of such words, we should find them in Johnson's, Richardson's, and Webster's dictionaries; but they are not to be found in either of these works. In a recent edition of Shakespeare the words "any" and "body" are joined together. When Shakespeare put into the mouth of one of his characters "Hath any body inquired for me?" "Measure for Measure," IV., i., he knew well enough that "any" is an adjective and "body" (meaning *person*) is a substantive.

AN ENGLISHMAN.

Scotch Words.—"J. S." in one of his communications on Scotch words, mentions *otter*, the barb of a hook, as not occurring in Jamieson's Scotch Dictionary. In Dumfriesshire the word is *wutter*, and in Jamieson it is *wutter*. Thus we see the necessity of carefulness being more evinced by philologists in ascertaining how the same word may vary considerably in pronunciation in different localities. As Jamieson's (or some other) dictionary may yet be looked into by the curious as the final abditum of many of our trenchant Scottish words, we give the following, which do not appear in the latest edition of that work:—*Skeinlin*, cold and naked looking; *mug*, mouth, hence a certain game at marbles, where a semi-circular hole is made in the ground to receive them, is called "muggie," or "mugs," in Renfrewshire; *stetch*, any abominable smell; *jeery*, to move along; *oiled*, taken away; *dallop*, a piece; *pan*, the head (cant word); *kelie*, a thief.

J. R.

TO CORRESPONDENTS.—C. D. R.—H. J.—R. O. O.—G. H. K.—D. H. P.—L. S.—T. S.—L. C. A.—W. B.—S. H. K.—J. M.—D. B.—received.

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policyholder.

The present is a favourable period for effecting new assurances,
in reference to the next quinquennial division.
JAMES HARRIS, Actuary.

IMPERIAL LIFE INSURANCE

COMPANY.

Chief Office—No. 1, OLD BROAD-STREET, LONDON.

Branch Office—No. 16, PALL MALL, LONDON.

Instituted 1820.

The outstanding sums assured by this Company, with the
Bonuses accrued thereon, amount to about 2,500,000l., and the
Assets, consisting entirely of Investments in first-class Securities,
amount to upwards of 900,000l.

The Assurance Reserve Fund alone is equal to more than nine
times the Premium Income.

It will hence be seen that ample SECURITY is guaranteed to the
Policyholders. Attention is invited to the Prospectus of the
Company, from which it will appear that all kinds of Assurances
may be effected on the most moderate terms and the most liberal
conditions.

The Company also grants Annuities and Endowments.
Prospectuses may be obtained at the Offices as above, and of
the Agents throughout the Kingdom.
ANDREW BADEN, Actuary and Manager.

QUEEN INSURANCE COMPANY.

ANNUAL REPORT

QUINQUENNIAL LIFE INVESTIGATION.

The Report and Accounts for the Year 1868, presented to the
Shareholders at the ANNUAL MEETING, on Thursday, 27th May,
1869, at which Bernard Hall, Esq., Chairman of the Company,
presided, showed, in the

LIFE BRANCH,

That 565 Policies had been completed and issued,
insuring the sum of £235,586
Yielding in New Premiums 6,597

That there was added to the Life Fund a sum
equal to 69 per cent. of the net Premiums, viz. 25,513
Increasing that Fund from 24,840l. to 110,183

IN THE

FIRE BRANCH,

That the Premiums for 1868, after deducting re-insurances,
amounted to 125,159l., being an INCREASE of 15,414l. on the net
income of 1867.

A portion of the Balance at the disposal of the Shareholders
was appropriated
in payment of a Dividend of 7 per cent.

The FIRE RESERVED FUND was INCREASED to 80,000l. by
the addition of 4,711l.

And the sum of 5,132l. was carried forward to next year's
Accounts.

A Bonus, averaging 40 per cent. of the Premiums paid, was
declared to holders of ordinary participating Life Policies.
The INCOME of the COMPANY was shown to be 217,970l. and
the FUNDS in HAND 433,464l.

J. MONCRIEFF WILSON, Actuary and Manager.
THOS. W. THOMSON, Sub-Manager.
JOS. K. RUMFOLD, Res. Sec. London.
Liverpool, 26th May, 1869.

MECHI'S DRESSING BAGS.

112, REGENT-STREET.
ILLUSTRATED CATALOGUES post free.

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G L E N F I E L D
S T A R C H .
THE QUEEN'S LAUNDRESS USES NO OTHER.

OSLER'S CRYSTAL GLASS CHANDELIERS,

Wall Lights and Lusters for Gas and Candles.
CHANDELIERS in Bronze and Ormolu, Moderator Lamps and Lamps for India.

TABLE GLASS of all kinds.
ORNAMENTAL GLASS, English and Foreign.
Mess. Export, and Furnishing Orders promptly executed.
All Articles marked in plain figures.
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Manufactory and Show Rooms—BROAD-STREET, Birmingham.
Established 1807.

J. & R. McCracken, 38, QUEEN-STREET,
LONDON, E.C. General and Foreign Agents and WINE MERCHANTS, beg to inform their Patrons that they continue to receive and forward Works of Art, Baggage, Wines, &c., to and from all Parts of the World.
Sole Agents in Great Britain for
BOUVIER FRERES NEUCHÂTEL (Swiss) CHAMPAGNE.
Price-Lists on application.

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LADIES' BOOTS,
BEAUTIFULLY MADE, AND MODERATE IN PRICE.
Prepared Kid Walking Boots, Elastic or Button, Fancy Toes, Military Heels, 16s. 6d. New designs in Enamelled or Glove Kid, for Croquet or Promenade, 4s. Elastic House Boots, Soft Mock Kid or Satinette, 5s. 6d. A single pair free to any part of the Kingdom by sample post, on receipt of paper pattern of Sole, and P.O. for price, with Sixpence additional. Catalogues post free.

THOS. D. MARSHALL, 192, Oxford-st., London, W.

CONVERTIBLE OTTOMANS for Centre of Rooms, to form two Seats and two Easy Chairs, a great improvement on the ordinary Ottoman. Only of
FILMER & SONS, Upholsterers,
31 and 32, BERNERS-STREET, Oxford-street, W.
Factory, 34 and 35, CHARLES-STREET, E.
An Illustrated Catalogue post free.

PRIZE MEDAL AWARDED.
ALLEN'S PATENT PORTMANTEAUS
AND TRAVELLING BAGS, with SQUARE OPENINGS;
Ladies' Wardrobe Trunks, Dressing Bags, with Silver Fittings; Dressing Boxes, Writing and Drawing Cases, and 500 other articles for Home or Continental Travelling.—ILLUSTRATED CATALOGUE, post free.—J. W. ALLEN, Manufacturer and Patentee, 37, WEST STRAND, LONDON, W.C.

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PATENT, suitable for every description of Metal and Wood Bedsteads, may be obtained (price from 25s.) of most respectable Upholsterers and Bedding Warehousemen, and of JOHN HEAVY SAMP & CO., 73, Chiswell-street, and Moorgate Terminus, Finsbury, London.

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HOWARD'S PATENT, No. 1548.
FOR FLOORS, BORDERS TO ROOMS, WALL and CEILING
Being manufactured by steam machinery, this beautiful work is far superior to foreign made, costs less than Turkey carpeting, and is guaranteed to stand perfectly.
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The Soap for White and Soft Hands.
Also EWEN'S SANDAL WOOD TABLETS.
Sold Everywhere by Chemists, Grocers, and Perfumers.

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Ellie's Ruthin Soda Water. Ellie's Ruthin Lemonade.
Ellie's Ruthin Potash Water. Ellie's Lithia Water.
Ellie's Ruthin Seltzer Water. Ellie's Lithia and Potash Water.
For GOUT—the last-named is a splendid remedy.
Every Cork is branded "R. Ellis & Son, Ruthin," and every Label bears their trade-mark, without which none is genuine. Sold by Chemists, Hotel-keepers, Confectioners, and Wholesale only from R. ELLIS & SON, Ruthin, North Wales.

BEAUTIFUL HAIR.
MRS. ALLEN'S WORLD'S HAIR RESTORER—It will RESTORE GREY or FADED HAIR to its youthful colour and beauty. It will cause HAIR to Grow on Bald Scaps.
It will promote Luxuriant Growth.
Falling Hair is immediately Checked.
Thin Hair Thickened.
Baldness Prevented.
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Depot, 266, HIGH HOLBORN, London.

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Family Claret .. (Vin Ordinaire) .. 12s.
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Dessert Claret .. (Fine flavour Bordeaux) 36s.
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HEDGES & BUTLER
Solicit attention to their
PURE ST. JULIEN CLARET.
At 12s., 20s., 24s., 32s., and 36s. per dozen.
Choice Clarets of various grades—42s., 48s., 50s., 72s., 84s., 96s.
GOOD DINNER SHERRY,
at 24s. and 30s. per dozen.

Superior Golden Sherry .. 36s. and 42s.
Choice Sherry—Pale, Golden, or Brown .. 42s., 54s. and 60s.
at 24s., 30s., 36s., 42s., 48s., 50s., and 54s.
Port from first-class Shippers .. 30s., 36s., 42s.
Very choice Old Port .. 48s., 60s., 72s., 84s.
On receipt of a Post-office Order, or reference, any of the above will be forwarded, with List of all other Wines and Liqueurs, by

HEDGES & BUTLER,
LONDON, 155, REGENT-STREET, W.; and 30, KING'S-ROAD, BRIGHTON.
Originally established A.D. 1667.

COGNAC BRANDY, 45s.; Fine Old, 54s.;
Very Choice, 75s. per dozen.
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Samples and a detailed List of Wines forwarded on application.

HARVEY'S SAUCE.—CAUTION.—The admirers of this celebrated Sauce are respectfully requested to observe that each Bottle bears the well-known label, signed "Elizabeth Lazenby." This label is protected by perpetual injunction in Chancery of the 9th July, 1858, and without it none can be genuine.

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Sold by all respectable Grocers, Druggists and Oilmen.

E. LAZENBY & SON'S PICKLES, SAUCES and CONDIMENTS.
E. LAZENBY & SON, Sole Proprietors of the celebrated Receipts and Manufacturers of the PICKLES, SAUCES and CONDIMENTS so long and favourably distinguished by their name, are compelled to caution the public against the inferior preparations which are put up and labelled in close imitation of their goods, with a view to mislead the public. Consumers having difficulty in procuring the Genuine Articles are respectfully informed that they can be had direct from the Manufacturers at their Foreign Warehouse, 6, EDWARDS-STREET, Portman-square, London, W. Price Lists post free on application.

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The New Vellum Wove "CLUB HOUSE" NOTE, introduced and perfected by P. & C. 5 quires for 2s. 6d.

COLOURED STAMPING (Relief) reduced to 1s. per 100.
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DECORATORS, UPHOLSTERERS and CABINET MAKERS.
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STEEL PENS.
Sold by all Dealers throughout the world.

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FIELD'S "UNITED SERVICE" Soap Tablets, 4d. and 6d. each. Lasting fragrance guaranteed: order of your Chemist, Grocer, or Oilman, and see that J. C. & J. FIELD is on each Tablet.
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USE, 2s. 6d. per lb.; fine Souchong for the Drawing-room, 3s. 6d. Samples free by post.—E. LAZENBY & SON, Tea Merchants, 6, EDWARDS-STREET, Portman-square, London, W.

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CURES OF ASTHMA, COUGHS, and DIS-EASES OF THE CHEST, by
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From G. M. TWIDDLE, F.R.S.N.A. and F.S.A.S., Author of "Shakespeare, his Times," &c. Stokesley, York, Feb. 5, 1869.
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IT CONTAINS UPWARDS OF 700 ILLUSTRATIONS OF HIS UNRIVALLED STOCK OF

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DISH COVERS,
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STOVES and FENDERS,
MARBLE CHIMNEY-PIECES,

KITCHEN RANGES,
LAMPS, GASELIERS,
TEA TRAYS,
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TABLE CUTLERY,
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BEDDING and BED HANGINGS,
BEDROOM CABINET FURNITURE,
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WITH LISTS OF PRICES, AND PLANS OF THE TWENTY LARGE SHOW-ROOMS,

At 39, Oxford-street; 1, 1a, 2, 3, and 4, Newman-street; 4, 5, and 6, Perry's-place; and 1, Newman-yard, London, W.

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—The REAL NICKEL SILVER, introduced more than 30 years ago by WILLIAM S. BURTON, when PLATED by the patent process of Messrs. Elkington & Co., is beyond all doubt the best article next to sterling silver that can be used as such, either usefully or ornamentally, as by no possible test can it be distinguished from real silver.

	Fiddle	Band.	Thread.	King's.
	Old			
	Silver.			
Table Forks or Spoons, per doz.	2. 10	2. 10	2. 10	2. 10
Desert do. do.	1. 10	1. 10	1. 10	1. 10
Tea Spoons do.	1. 10	1. 10	1. 10	1. 10

Other Articles are in proportion.
These are all as strongly plated, and are in every respect at least equal to what other houses are selling as their first quality at very much higher prices.
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All kinds of replating done by the patent process.
Any Article to be had ready at the same prices.
Tea and Coffee Sets, Dish Covers and Corner Dishes, Orust and Liqueur Frames, Desert Knives and Forks, and Fish Knives and Forks and Carvers, &c. at proportionate prices.

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FIRE-IRONS, and CHIMNEY-PIECES.—Buyers of the above are requested, before finally deciding, to visit WILLIAM S. BURTON'S SHOW-ROOMS. They contain such an assortment of Fenders, Stoves, Ranges, Chimney-Pieces, Fire-Irons, and General Ironmongery as cannot be approached elsewhere either for variety, novelty, beauty of design, or exquisiteness of workmanship. Bright Stoves with ornamental ornaments, 31. 5s. to 331. 10s.; Bronze Fenders, 3s. 6d. to 51. 12s.; Steel Fenders, with rich or-molu ornaments, from 21. 12s. to 181.; Chimney-Pieces, from 11. 5s. to 101.; Fire-Irons, from 3s. 6d. the set to 41. 10s.

The BURTON and all other PATENT STOVES, with radiating Hearth-plates.

LAMPS of ALL SORTS and PATTERNS.—

WILLIAM S. BURTON invites inspection of this Season's SHOW OF LAMPS. The collection of French Modesteur Lamps, carefully selected at Paris, defies competition. The prices vary from 8s. to 171. Each lamp is guaranteed perfect, but to insure the proper action WILLIAM S. BURTON supplies
Pure Colza Oil at the Wholesale Price, 3s. 5d. per gallon
Moderator Globes, full size 2s. 6d. each.
" Chimney 6d.
" Cotton Wicks 3d. per dozen.
Lamps of all other descriptions are on Show in great variety.

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TWICE DAILY:—Bayswater, Camden Town, St. John's Wood, West End (all Paris).

DAILY:—{	Belsize Park. Brompton.	City. Chelsea.	Haverstock Hill. Highbury.	Holloway. Islington.	Kensington. Kentish Town.	Kilburn. Notting Hill.	Pimlico. Shepherd's Bush.
MONDAY, WEDNESDAY, and FRIDAY:—	Fulham.	Hammer-smith.					
TUESDAY, THURSDAY, and SATURDAY:—	Borough. Brixton.	Camberwell. Clapham.	Herne Hill. Kennington.	Lambeth. Peckham.	Tulse Hill. Walworth.	Wandsworth.	

Goods beyond the above-named places delivered by special arrangement.
WITH THE PRESENT RAILWAY FACILITIES, the cost of delivering Goods to the most distant parts of the United Kingdom is trifling. WILLIAM S. BURTON will always, when desired, undertake delivery at a small fixed rate.

Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 20, Wellington-street, Strand, London, W.C.
Printed by JAMES HOLMES, at No. 4, Took's-court, Chancery-lane, in the parish of St. Andrew, in the county of Middlesex; and published by JOHN FRANCIS, 20, Wellington-street, in said county.
Publisher, at 20, Wellington-street aforesaid. Agents: for SCOTLAND, Messrs. Bell & Bradburne, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, June 5, 1869.

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Best French Alva Mattresses	11 6	14 0	16 0
Best Cotton Flock Mattresses	16 0	1 3 6	1 6 6
Coloured Wool Mattresses	17 0	1 3 0	1 6 6
Best Brown Wool Mattresses	1 16	1 11 6	1 14 6
Superior White Wool Mattresses	1 8 6	2 3 0	2 7 0
Extra Super do.	2 10 0	3 13 0	4 1 0
Superior Hair do.	2 0 0	2 18 0	3 6 0
Extra Super do.	2 14 0	3 18 0	4 10 0
German Spring Hair Stuffing	3 5 0	4 7 6	4 15 0
Extra Super do.	4 0 0	5 10 0	6 0 0
French Mattress for use over spring	3 0 0	3 15 0	4 4 0
Extra Super do.	3 7 6	5 0 0	5 11 0
Bed. Poultry, at 12 per lb.	1 11 0	2 7 0	
Best Grey Goose, at 2s. 9d. per lb.	3 0 0	5 0 0	5 13 6
Do. best White do. at 3s. per lb.	4 0 0	6 17 6	7 12 0

Feather Pillows, 3s. 6d. to 14s.; Bolsters from 6s. to 22s. 6d.
Down Pillows from 10s. 6d. to 17s. 6d.
Blankets, Counterpanes, and Sheets in every variety.

FURNITURE, in complete Suites for Bedroom,

of Mahogany, Birch, Fancy Woods, Polished and Japanned Deal, always on Show. These are made by WILLIAM S. BURTON, at his Manufactory, 54, NEWMAN-STREET, and every Article is guaranteed. China Toilet Ware in great variety, from 4s. Set of Five Pieces.

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In the Kingdom is WILLIAM S. BURTON'S. He has FOUR LARGE ROOMS devoted to the exclusive Show of Iron and Brass Bedsteads and Children's Cots, with appropriate Bedding and Bed-hangings. Portable Folding Bedsteads from 10s. Patent Iron Bedsteads, fitted with dovetail joints and patent nailing, from 11s. and Cots, from 14s. 6d.; handsome Ornamental Iron and Brass Bedsteads, in great variety, from 11. 8s. to 201.

GASELIERS in GLASS or METAL.—The

increased and increasing use of gas in private houses has induced WILLIAM S. BURTON to collect from the various manufacturers in metal and glass all that is new and choice in Brackets, Pendants and Chandeliers, adapted to offices, passages and dwelling-rooms, as well as to have some designed expressly for him; these are ON SHOW over his TWENTY LARGE ROOMS, and present, for novelty, variety and purity of taste, an unequalled assortment. They are marked in plain figures, at prices proportionate with those which have tended to make his Establishment the largest and most remarkable in the Kingdom, viz., from 12s. 6d. (two-light) to 21.

DISH COVERS and HOT-WATER DISHES

In every variety, and of the newest and most recherche patterns, are on Show at WILLIAM S. BURTON'S. Black Tins, 14s. 6d. the Set of Six; elegant modern patterns, 20s. to 31. 12s. the Set; Britannia Metal, with or without Silver-plated Handles, 2s. 6d. to 6s. the Set of Five; Electro-plated, 8s. to 9d. the Set of Four; Black Tin Hot-water Dishes, with wells for Gravy, 12s. to 30s.; Britannia Metal, 21s. to 50s.; Electro-plated on Britannia metal, full size, 31. 5s.; ditto on nickel, full size, 101.

CUTLERY, WARRANTED.—The most

varied assortment of TABLE CUTLERY in the world, at warranted, is on SALE at WILLIAM S. BURTON'S, at prices that are remunerative only because of the largeness of the sale.

	Tables.	Des-	Car-
	s. d.	s. d.	s. d.
31-inch Ivory handled Knives, per doz. ..	13 0	10 6	4 4
31-inch fine Ivory balance handles	18 0	14 0	5 8
4-inch Ivory balance handles	21 0	16 0	5 8
4-inch fine Ivory handles	22 0	21 0	4 4
4-inch finest African Ivory handles	34 0	27 0	12 0
Ditto, with silver ferrules	42 0	35 0	12 0
Nickel electro-silver handles	23 0	19 0	7 6
Silver handles, of any pattern	34 0	24 0	21 0
Knives and Forks per dozen			
White bone handles	13 6	11 0	3 8
Ditto balance handles	13 0	17 0	4 8
Black horn rimmed shoulders	18 0	15 6	4 8
Ditto, very strong rivetted handles	12 6	9 6	3 8

PAPIER-MACHÉ and IRON TEA TRAYS.

—An assortment of TEA TRAYS and WAITERS wholly unprecedented, whether as to extent, variety, or novelty.
New Oval Papier-Maché Trays from 55s. to 10 guineas.
per set of three from 11s. 6d. to 4 guineas.
Ditto, Iron ditto from 7s. 6d.
Convex shape, ditto from 7s. 6d.
Round and Gothic Waiters and Bread Baskets, equally low.

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S. BURTON has one large Show-room devoted exclusively to the display of BATHS and TOILET WARE. The Stock of each is at once the largest, newest, and most varied ever submitted to the Public, and marked at prices proportionate with those that have tended to make his Establishment the most distinguished in this Country.—Portable Showers, 8s.; Pillar Showers, 51. 12s.; Nursery, 12s. to 32s.; Sponging, 6s. to 32s.; Hip, 13s. 6d. to 32s. A large Assortment of Gas Furnace, Hot and Cold Plunge, Vapour and Camp Shower Baths. Toilet Ware in great variety, from 11s. 6d. to 45s. the set of three.

KITCHEN REQUISITES (including

BRUSHES and TURNERY).—WILLIAM S. BURTON has every Article for the FURNISHING of KITCHES arranged in Four Sets, each complete in itself.

	1	2	3	4
	s. d.	s. d.	s. d.	s. d.
Kitchen Utensils	68 12 2	24 9 4	10 12 9	3 12 1
Brushes and Turnery to suit	51 1 6	15 1 6	7 10 6	3 2 2
Total per set	89 13 8	39 10 10	18 12 3	7 0 6

No. 1 suitable for any mansion.
" 2 do. 2nd-class Houses.
" 3 do. 2nd do.
" 4 do. 4th do.

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